
TOTAL FILM
JULY 2016
ISSUE 246
HANGING OUT WITH SPIDEY
THE WORLD'S BEST MOVIE REVIEWS
ON-SET X-CLUSIVE!
"The stakes have never been higher"
BRYAN SINGER
X-MEN APOCALYPSE
COMPLETE ACCESS
STAR WARS
DAISY RIDLEY
TALKS EPISODE VIII
ROGUE ONE
FIRST LOOK!
AT-ATS!
DOCTOR STRANGE • WONDER WOMAN • WARCRAFT • THE CONJURING 2
LEGO BATMAN • MERYL STREEP • JEREMY IRONS • KATE BECKINSALE
Future



Sky Q





Your recordings, anywhere around your house

This is Fluid Viewing™



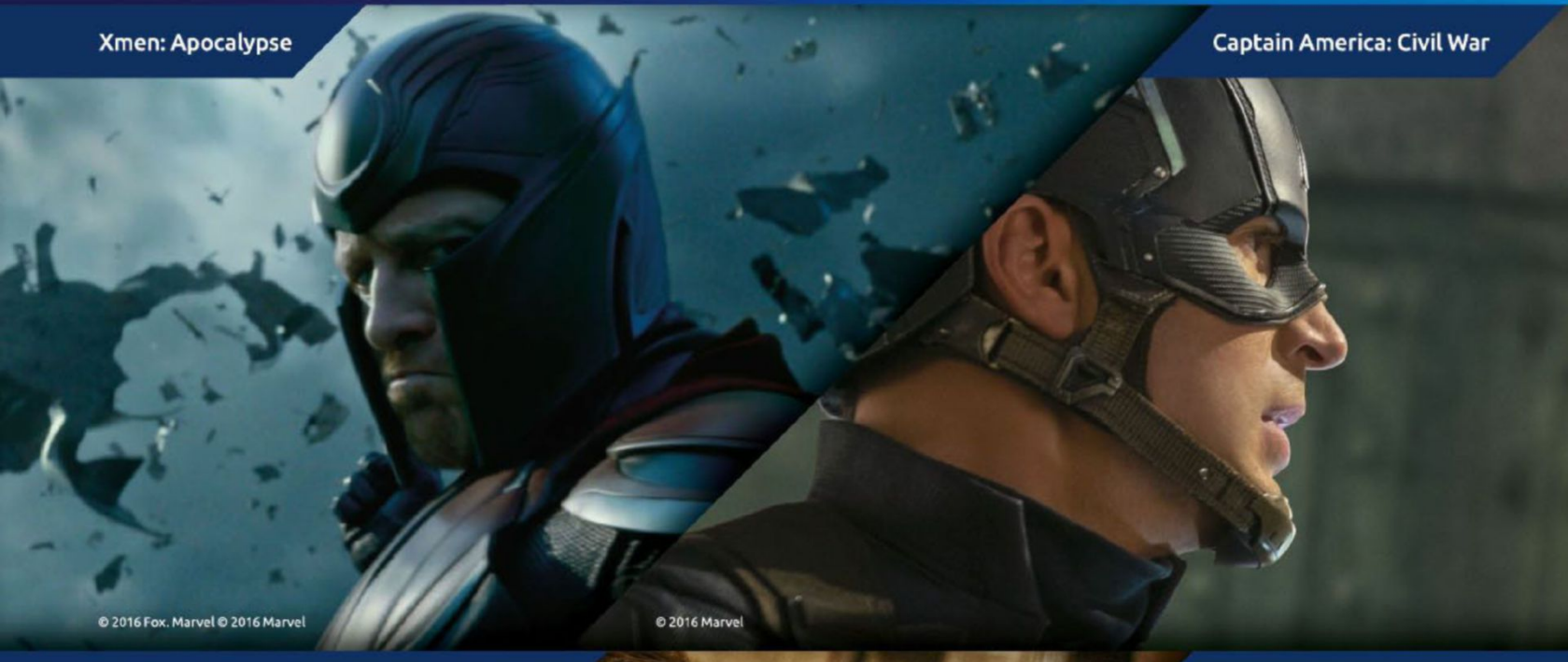
sky

Includes TV recordings from your Sky Q channel pack and most free to air channels. See www.sky.com/SkyQchannels for info. Requires Sky Q box, subscription, app and compatible tablet (www.sky.com/SkyQdevices) or Sky Q Mini connected to home broadband. Recordings tab shows recordings plus on demand downloads. BBC on demand content unavailable via Sky Q app. 24 © 2001-2010, 2014 Fox and its related entities. All Rights Reserved. Series 1 - 9. Cinderella © 2014 Disney Enterprises, Inc. The Flash and all related characters and elements are trademarks of and © 2016 DC Comics. © 2016 Warner Bros. Entertainment Inc. All rights reserved. Mad Max Fury Road © 2016 Warner Bros. Entertainment Inc. All Rights Reserved.


Recordings
Most Recent
Dazzling US sup
Meet Barry Allen, a CSI inve
suddenly develops a need for speed.
sky 1
The Flash
sky MOVIES
Cinderella
sky MOVIES
Mad Max Fury Road
sky 1
24
sky
Monday, 7.11pm
sky

*See all the films you want, as often as you like**

Be part of the club everyone's talking about.
Join now at **ODEON.co.uk/limitless**

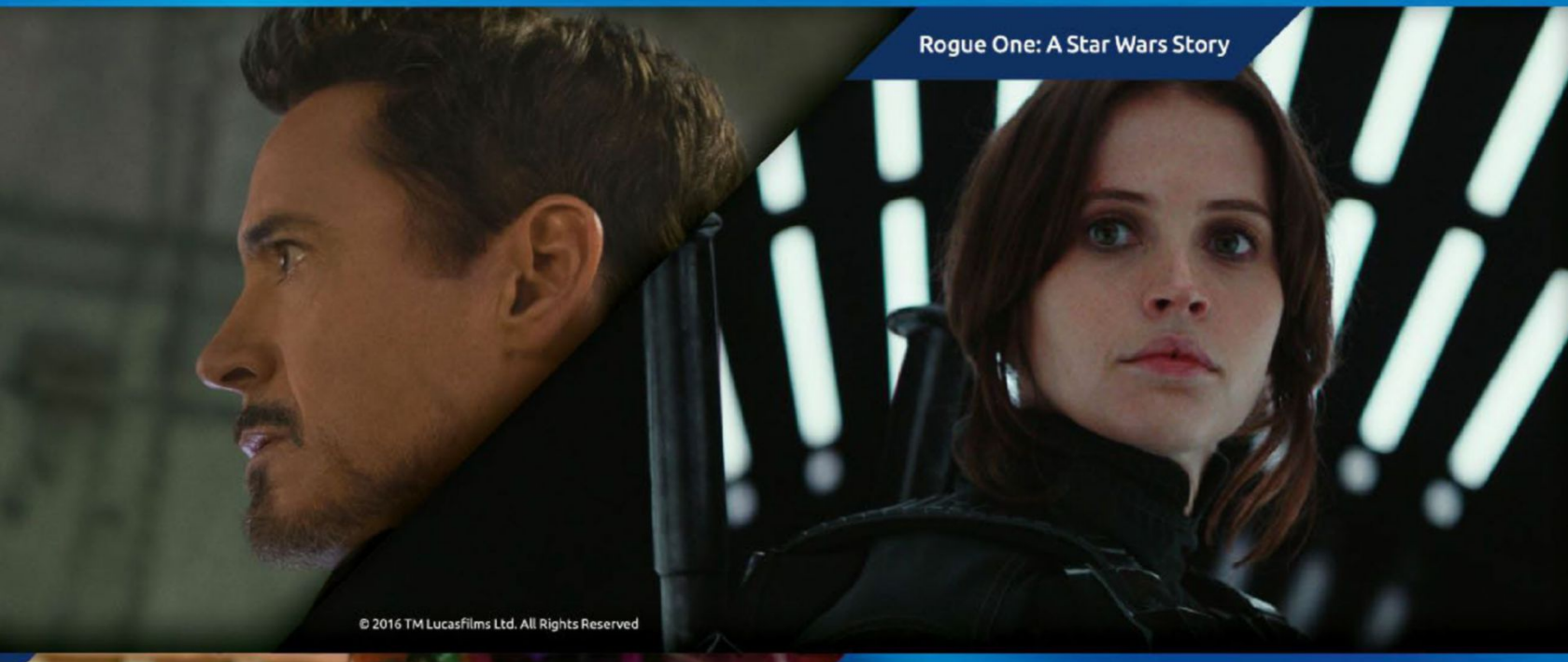


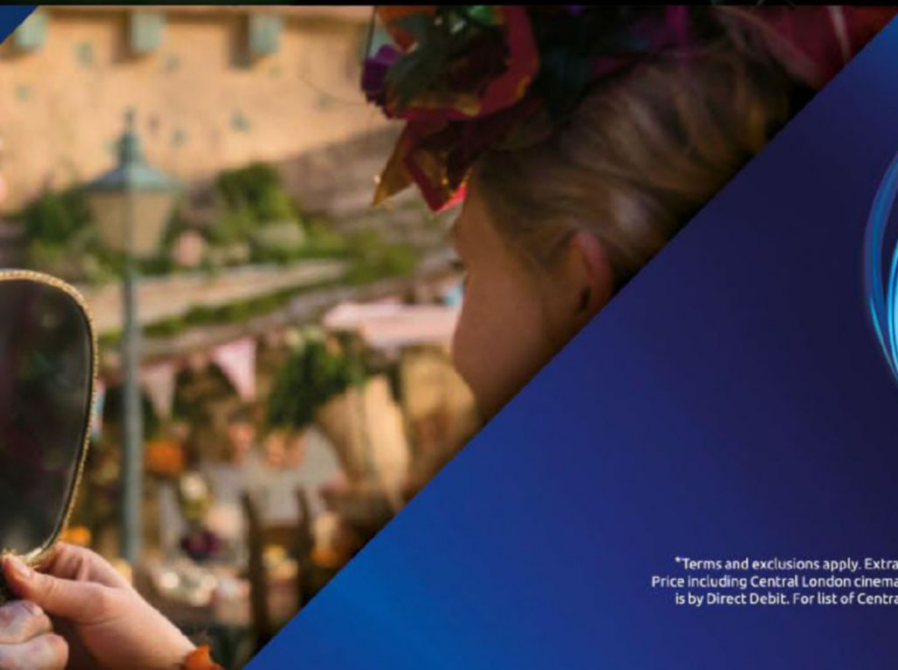


ODEON

From
£17.99*
a month







LIMITLESS

*Terms and exclusions apply. Extra charge for some screenings and facilities. £17.99/month membership excludes Central London cinemas. Price including Central London cinemas is £19.99/month. Minimum age is 16, minimum membership period is 12 months, and monthly payment is by Direct Debit. For list of Central London cinemas and more details, see ODEON.co.uk/limitless or pick up a leaflet in the entrance foyer.

July 2016 Issue 246

contents



Spidey drops in for *Civil War* on p46.



TF = ON THE COVER



60 The X-Men return to the 1980s in *Apocalypse*.



84 We chat with Meryl Streep, Hugh Grant and Stephen Frears.



74 Daisy Ridley talks *Star Wars* and more.



78 It's Orcs v humans in *Warcraft: The Beginning*.

This issue...

60 | X-MEN: APOCALYPSE TF
On set with Marvel's Mutants and Oscar Isaac's world ender.

74 | DAISY RIDLEY TF
One-on-one with Rey ahead of Studio Ghibli's *Only Yesterday*.

78 | WARCRAFT: THE BEGINNING
We travel to Azeroth for Duncan Jones' fantasy adap.

88 | THE CONJURING 2 TF
The horror series hits its scariest locale yet: Enfield.

92 | TOM HOLLAND TF
Swinging with the MCU's brand new wall-crawler.

96 | COLONIA TF
On set with Emma Watson for the Cult drama .

102 | TF CLASSIC TF
Looking back at *The Vanishing*, a film that left us feeling buried alive.

108 | KATE BECKINSALE TF
Kate meets Jane in Austen adaptation *Love & Friendship*.

118 | TF INTERVIEW: JEREMY IRONS
A candid career chat covering *Lolita*, *Dead Ringers* and a cute dog called Smudge.

Buzz News

12 | ROGUE ONE
A fresh look at the rebellious *Star Wars* spin-off.

14 | WONDER WOMAN
Gal Gadot talks Wonders' first solo adventure.

20 | ALICE THROUGH THE LOOKING GLASS
Back down the rabbit hole...

Agenda Views

35 | CHADWICK BOSEMAN
The Black Panther actor clawing his way to the top .

37 | LEARNING TO DRIVE
Ben Kingsley and Patricia Clarkson take the wheel.

38 | CANNES
Five films to watch out for at this year's French film fest.

Every issue

30 | IT SHOULDN'T HAPPEN TO A FILM JOURNALIST
This month Jamie on *Batman v Superman* v film critics. Whoever wins, we lose.

41 | CAREER INJECTION
Cheer up Zack Snyder, here's how to power up your career.

143 | IS IT JUST ME?
Or is *Unbreakable* the superhero movie to beat?

144 | CLASSIC SCENE
The White House goes kablooey in *Independence Day*'s defining scene

146 | 60-SECOND SCREENPLAY
Batman and Superman face justice at the merciless hands of our abridged screenplay.

Screen Cinema reviews

45 | It's #TeamCap vs #TeamIronMan in *Captain America: Civil War*; #TeamPunks vs #TeamNeoNazis in horror thriller *Green Room* and #TeamChastain vs #TeamScotland in *The Huntsman: Winters War*.

Lounge Home entertainment

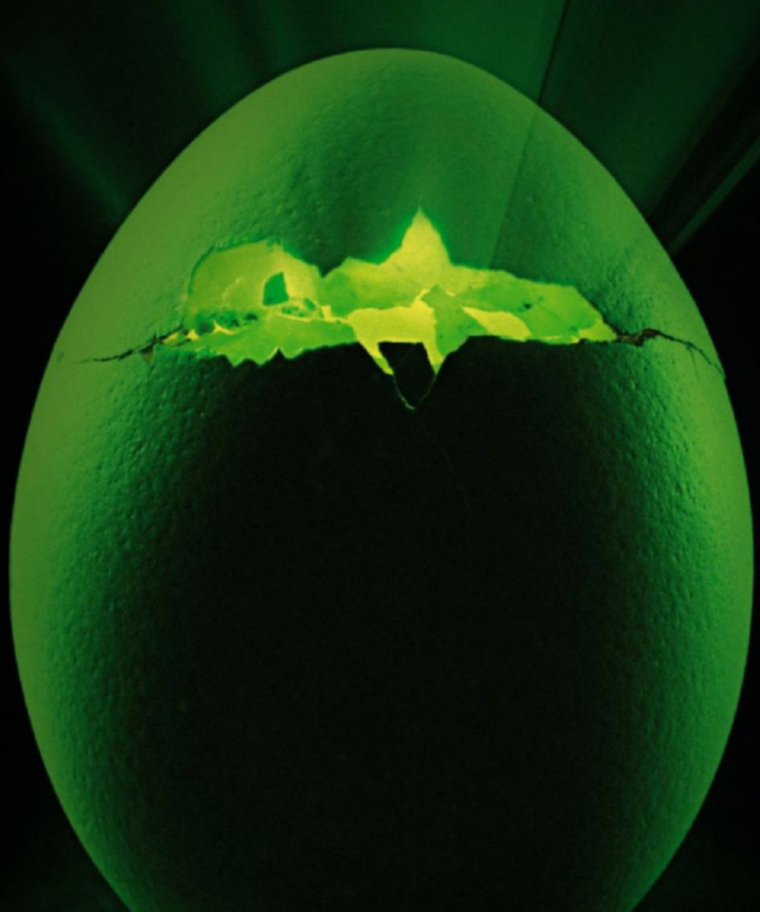
125 | Does *Star Wars: The Force Awakens* hold up four months later? (Spoiler: yes); is *Creed* the best film of the year? (Spoiler: maybe); and is *Citizen Kane* the greatest film of all time? (Spoiler: it's a sled).

SUBSCRIBE TO TOTAL FILM
Get **EXCLUSIVE** covers!
TURN TO P72 FOR DETAILS



NOW FROM ONLY £28!

WE'RE EVOLVING



New look **TOTAL FILM** next issue! Bigger, better, smarter...**PLUS** a free supplement, a brand new section and more bang for your buck.

ON SALE 3 JUNE

Sign up to the *Total Film* newsletter at **gamesradar.com** for updates. Follow us @totalfilm

dialogue

Mail, rants, theories *etc*...

Email totalfilm@futurenet.com **Write** *Total Film*, 1-10 Praed Mews, London W2 1QY
gamesradar.com/totalfilm twitter.com/totalfilm **facebook.com/totalfilm**

X-rated

Why, in the '80s, were there white dog poos? And always torn-up bits of porn mags in hedgerows? And what was the difference between Ceefax and Teletext? We're going back to the era of soda streams and faxes with this month's X-Men: Apocalypse set visit (including canteen experience with Beast). And when we weren't discussing the merits of Ice Magic vs Slush Puppies we were hanging out with Spidey and Rey, Meryl and Jeremy, Orcs and exorcists.

We also talked topiary trims with Kate Beckinsale, military coups with Emma Watson and got buried in a re-visit to classic thriller *The Vanishing* (bonkers shoot). Pretty freaking – '80s slang alert – 'skill'... Enjoy the issue.

Jane

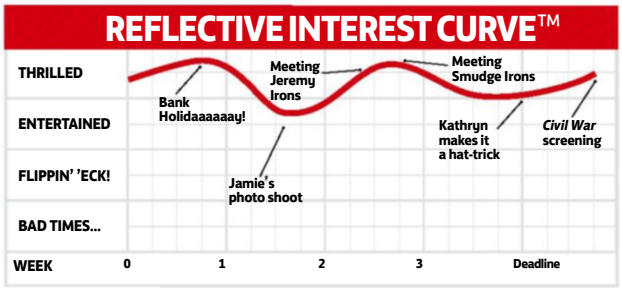
JANE CROWTHER
EDITOR



***TF* takes a trip back to the '80s on-set with *X-Men: Apocalypse*.**

Drop us a line: totalfilm@futurenet.com

The ups and downs of making this issue...



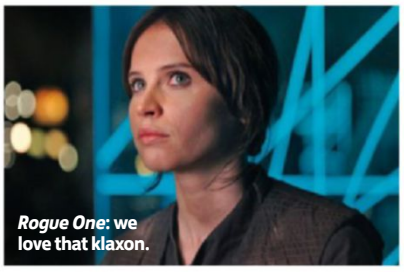
STAR LETTER

Ha ha, guys. I really liked last issue's April Fool's joke – the one where you tried to convince us AMBI Pictures were remaking Christopher Nolan's modern classic *Memento*. You even went as far as inventing a disgruntled quote from Guy Pearce and included a picture of him grey-bearded and disapproving. That was a nice touch. It almost made me believe the most ill-judged remake decision in the history of ill-judged remake decisions was actually for real!

ZOE E WHITE, EMAIL



Um, we hate to break it to you, but... Alarming thing is, with Nolan's film and Cabin Fever *(see p56) being remade, it looks like the '00s revival is well underway. Couldn't we at least finish off reviving the '90s first? We've got the script for I Know What You Did Roughly Two Decades Ago ready; just need Caspar Van Dien to sign on as the two-for-one pac-a-mac murderer. If Casper's busy, Rachael Leigh Cook. Zoe and everyone with a letter printed here will receive a copy of* Creed, *out on Blu-ray, DVD and Steelbook from 16 May via Warner Bros. Home Entertainment Group. Didn't send an address? Email it! Best* Rocky *spin-off since* Apollo 13.



***Rogue One*: we love that klaxon.**

Whoop whoop!

Is it me, or is the whooping siren sound effect in the new *Rogue One* trailer the best sound of 2016? Got me all tingly!

MARTIN JACKSON, MILTON KEYNES

There were a fair few tingles at TF *Towers too, Martin. Hands-down finest klaxon since the* Inception *horn, in turn the definitive trailer accompaniment since the music from* Bram Stoker's Dracula *(1992) – the soundtrack to 1,000 promos, mostly 'erotic' thrillers where Sharon Stone falls for the wrong maniac.*

Dawn chorus

I was a big fan of *Man Of Steel*, in fact I wrote an email to *TF* praising it,

>>

Subscribe at www.totalfilm.com/subs

OSCAR® WINNER INCLUDING **BEST PICTURE** | BAFTA® WINNER **BEST ORIGINAL SCREENPLAY**

★★★★★ DAILY MAIL **"THE BEST FILM YOU'LL SEE ALL YEAR"** DAILY MAIL ★★★★★ NME

★★★★★ ESQUIRE ★★★★★ TIME OUT ★★★★★ DAILY MIRROR ★★★★★ LITTLE WHITE LIES ★★★★★ DAILY STAR



ACADEMY AWARD® NOMINEE **MARK RUFFALO**

ACADEMY AWARD® NOMINEE **MICHAEL KEATON**

ACADEMY AWARD® NOMINEE **RACHEL McADAMS**

GOLDEN GLOBE® NOMINEE **LIEV SCHREIBER**

EMMY® AWARD NOMINEE **JOHN SLATTERY**

ACADEMY AWARD® NOMINEE AND **STANLEY TUCCI**

SPOTLIGHT

★★★★★ THE SUN ★★★★★ DAILY EXPRESS ★★★★★ DAILY TELEGRAPH ★★★★★ SUNDAY EXPRESS

★★★★★ RADIO TIMES ★★★★★ HEAT



ON BLU-RAY™, DVD & DIGITAL DOWNLOAD MAY 23

PRE-ORDER YOUR COPY NOW

Available at

amazon.co.uk

eOne

© 2015 SPOTLIGHT FILM, LLC. All Rights Reserved.
Packaging © Entertainment One UK Limited 2016. All Rights Reserved.
2016 "OSCARS®" and "ACADEMY AWARDS®" are registered trademarks and service marks of the Academy of Motion Pictures Arts and Sciences.

Free Super Saver Delivery and unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details. Amazon, the Amazon logo and Amazon.co.uk are registered trademarks of Amazon EU SARL or its affiliates

dialogue

Mail, rants, theories *etc*...



Batman Vs Superman: you weren't that impressed.

followed by another defending the film because I thought it got a hard time. I now feel compelled to write again because *Dawn Of Justice* failed to deliver on *Man Of Steel*'s promise. I wanted to like *DOJ* but the seriousness dragged it down; Superman should be a symbol of hope; *Man Of Steel* got away with its dark tone because it was setting up the character – he wasn't yet that symbol, but now he should be. The film has some good aspects: the action, Batman, the central showdown. But the rush to create a shared universe holds *Dawn Of Justice* back from being considered as good as *Man Of Steel*.

BEN SMITH, VIA EMAIL

have your say at gamesradar.com/totalfilm
news · reviews
videos · trailers

It's interesting that Disney changed the name of *Zootopia* to *Zootropolis* in the UK. Perhaps other films could adopt this practice. For example, *Batman V Superman: Dawn Of Justice* could easily have changed its title to What A Massive Load of Balls for the benefit of us Brits.

ALEX COLLIER, DURHAM

All the debate around *Dawn Of Justice* has made me think: who's the best Superman? Superman has been gracing our screens for almost 70 years from Kirk Alyn in 1948 to Henry Cavill in 2016, and he's been in comic

'The rush to create a shared universe held Dawn Of Justice back'

form since 1938. George Reeves gave us some iconography that has remained with us, while Tom Welling [*Smallville*] played the part for 217 hours. Christopher Reeve only flew on the big screen for just over eight hours, but potentially takes the crown for not allowing his 1995 accident to deter him from doing some extraordinary work in his final nine years. But there can only be one Kal-el and that is the writing genius Jerry Siegel, without whom the character wouldn't exist, no actors would've had the pleasure of donning the red cape and children wouldn't be running round the house with their pants over their trousers calling themselves Superman.

TRACEY CLEMENTS, SOLIHULL

No, BVS *wasn't quite the super-clash we were looking for, but at least they didn't make a hash of Wonder Woman, who could have looked like some escapee from superhero night at Spearmint Rhino. As for the greatest Superman, our vote goes to Mr. Reeve, with special mention for* Dialogue *aged five doing the over-pants thing and failing to leap the sofa, cat and Atari in a single bound.*

OFFICE SPACED

Chatter 'gems' overheard in the *Total Film* office this month...

"I don't like demonic possession, as a rule." **"Sarah Michelle Gellar was the reason I first went on the internet."** "As a child you had to take any Slimer moments you could get." **"Since when am I the Editor of bread?"** "NO ONE wants a wet scotch egg."



TOTALFILMONLINE

gamesradar.com/totalfilm

TOTALFILM ONLINE ON OUR WEBSITE...



FAMOUS TV EPISODES AS POINT AND CLICK GAMES
www.gamesradar.com/tv-episodes-as-point-and-click-games/
Check out this taster for Andrew Scaife's book *Point + Click*, with its reimaginings of TV eps as adventure games. The *Twin Peaks* one is naturally a bit topsy-turvy...



FANTASTIC BEASTS – EVERYTHING YOU NEED TO KNOW
www.gamesradar.com/fantastic-beasts-and-where-to-find-them-review/
Prime yourself for the return of the Potter-verse with this round-up of *Fantastic Beasts And Where To Find Them*. We've even chucked in a behind-the-scenes featurette.



EVERY MARVEL END CREDITS SCENE AND WHAT THEY MEAN
www.gamesradar.com/every-marvel-end-credits-scene/
From the threat of Thanos to Bruce Banner nodding off, here's every sting, tease and Easter Egg from the MCU – the franchise that's halted putting coats on when the film ends.

@TOTALFILM



AVATAR SEQUEL NEWS – YOU RESPOND
https://twitter.com/totalfilm/status/720947785311338496
"Four! I can't wait for *Avatar 7: Mission To Moscow*" @madatheman; "Wait... no prequel?" @jeevansanghera; "At his speed it's like waiting for *The Winds Of Winter*" @countrygirl_sas



ROGUE ONE TRAILER: YOU RESPOND
"Day one for me" @LaneyF1; "I'm not the biggest *Star Wars* fan, but this looks really good. Has a lot of potential." @brandonguy3. "Will this turn out better than The Force Recycled?" @Alex20971



MUSICAL/ALCOHOLIC TREAT OF THE MONTH
https://twitter.com/totalfilm/status/715921542887129088
Friday afternoon went by in a jiffy thanks to these #EverybodyWantsSome goodies. Well, the beer anyway – our record player's been missing almost as long as Shergar. #Another80sReference

TV REVIEWS GAMESRADAR.COM/TV



It's back! And if you can bear to drag yourself away from the tellybox for just a few minutes, then you can catch up with the latest *Game Of Thrones*: Season 6 news and views at the above URL. Plus there's recaps of previous seasons for those feeling lost in the Weirwoods.

Subscribe at www.totalfilm.com/subs



Get a FREE issue of FILM
Start your 30-day trial today on iPad, iPhone or Android
Search for Total Film on your device

Download on the App Store | GET IT ON Google play

Streaming match

You asked about whether readers preferred physical copies of films to digital. [*TF*245] Well, I come from the good old days of having to make an effort to watch a movie at home. I had to walk nearly two miles to the next town to rent a VHS and then two miles back in the pissing down rain, watch the film and the next day do the four-mile wet and windy round trip to return the tape. Also, you asked us about mixed-up tapes à la *Trainspotting*. Well, a few years back an elderly relative in Australia was supposed to mail us a copy of a wedding we couldn't attend. You can imagine my great amusement when the disc contained not the expected nuptials but *Tremors 3* followed by an extended version of *Diagnosis Murder*.

OWEN HOLLIFIELD, CAERPHILLY

This was going to be a long and passionate missive about this subject but it isn't. Streaming services are great up to a point, but with movies it's all about the physical disc. Nothing beats holding the case in your hand – you can't look at Netflix on a shelf, can you? Discs all the way!

MATT HEALY, CHESHIRE

The debate rages on... are you #TeamDisc or #TeamStream? Or #TeamBothThisIsn't CivilWarIronManWon'tComeAndTwatYou? Also, new question: what's the furthest you've ever gone to watch a movie?



Wife to reply

My wife's demanded the right to reply to my Star Letter [*TF*244] so I've agreed to pass on her response... A right of reply to a previous Star Letter/For my husband's poem I could do better. Yes, it was now his turn a film to choose/So I feared more superheroes-save-the-world blues. Solemn cardboard characters in flaky CGI action/As *Deadpool* was this week's spousal selection. But no... snarky anti-hero Ryan Reynolds was at his best/Almost Gregory Peckish in his knowing handsomeness. Needy, neurotic and very funny/A movie sequel defo, put on your smart money. At this rate every week can now be my hubby's turn/Oh no wait... I've just had flashbacks to *Green Lantern*.

JO JO & DAVEY WARWICK, VIA EMAIL

You've started a trend/we don't want to see end. For a few issues more/OK, let's say four. So next time you're off to the Picturehouse/Think up a rhyme that lovingly mocks your spouse.

Turner point

Having read Matt Glasby's rant about biopics [Is It Just Me, *TF*237], I think there is some logic to his argument – but I feel the need to test him. The absence of truth seems to be an issue for him and he pulled apart a few good films. But I wonder where he stands on *What's Love Got To Do With It*? Please do let me know.

HANNAH, FAREHAM

We asked Mr G and he responded that... he hasn't seen it! As penance we made him do a private dance. If anyone has a copy of the film please send c/o TF.

Get the best FILM package

Great free gift offer!

- Never miss an issue, with delivery direct to your door 13 times a year!
- Free ODEON cinema tickets to any 2D film!

FROM only £28!

See p72 for more details

UK print subscribers (paying by Direct Debit) only. ODEON cinema tickets valid at participating cinemas. For full terms, see myfavm.ag/magterms. Offer ends 06/05/2016.



Visit www.myfavouritemagazines.co.uk/TFtickets

The next issue of FILM on sale 3 June

TOTAL FILM

What do you miss most about the '80s? Tell us yours at @totalfilm #80s

Editor-In-Chief
Jane Crowther (JC) jane.crowther@futurenet.com
@totalfilm_jane *Smash Hits*

Features Editor **Matt Maytum** (MM) matt.maytum@futurenet.com
@mattmaytum *Synth soundtracks*

Reviews Editor **Matthew Leyland** (ML) matthew.leyland@futurenet.com
@totalfilm_mattl *Friday-night A-Team*

News Editor **Jordan Farley** (JF)
@jordanfarley *Good John Carpenter movies*

Art Editor **Mike Brennan** mike.brennan@futurenet.com
@mike_brennan01 *Knight Rider*

Art Editor, Film Group **Catherine Kirkpatrick** catherine.kirkpatrick@futurenet.com
@kirkymonster Toys in cereal

FILM GROUP, BATH
Editor (*SFX*) Richard Edwards (RE) **Art Editor** Jonathan Coates
Production Editor Russell Lewin **Features Editor** Nick Setchfield
Home Entertainment Editor Ian Berriman **Acting Community Editor** Will Salmon

ONLINE
Entertainment Editor, GamesRadar+ Lauren O'Callaghan *Being 2 years old*

CONTRIBUTORS
Editor-at-Large Jamie Graham (JG) *My hopes and dreams*
Hollywood Correspondent Jenny Cooney Carillo (JCC)
Contributing Editors Kevin Harley (KH), James Mottram (JM), Neil Smith (NS), Josh Winning (JW)
Contributors Sam Ashurst (SA), Tara Bennett (TB), Simon Bland (SB), Tom Bond (TBo), Paul Bradshaw (PB), Ali Catterall (AC), Emma Dibdin (ED), Sarah Dobbs (SD), Matt Glasby (MG), Stephen Jewell (SJ), Stephen Kelly (SKe), Philip Kemp (PK), Simon Kinnear (SK), Hugh Langley (HL), Matt Looker (MLo), Joseph McCabe (JMc), Stephen Puddicombe (SP), Kate Stables (KS)
Illustration Glen Brogan, Lizzy Thomas, Jason Pickersgill
Thanks to Nick Chen, Alex Duce, Richard Jenkins (Art), Helen Cousins, Alex Cox, Alex Summersby, Kathryn Twyford (Production)

We're now offering select intern opportunities at *Total Film* for over-18s with a proven interest in journalism. Please send a covering letter and 200-word film review in *TF* style to **totalfilm@futurenet.com** using '*TF* intern application' in the subject line.

ADVERTISING
Commercial Sales Director **Clare Dove**
Advertising Director **Andrew Church**
Advertising Manager **Michael Pyatt**
Account Director **Adrian Hill**
For advertising enquiries, please contact Andrew Church, andrew.church@futurenet.com

MARKETING
Direct Marketing Manager **Adam Jones** 01225 687105
Group Marketing Manager **Laura Driffield** 01225 687464
Marketing Manager **Kristianne Stanton**

CIRCULATION AND LICENSING
Trade Marketing Manager **Michelle Brock**
+44 (0)7825 603 490 michelle.brock@seymour.co.uk
International Director **Regina Erak**
+44 (0)1225 442244 Fax +44 (0)1225 687606 regina.erak@futurenet.com

PRINT, PRODUCTION & DISTRIBUTION
Prepress and cover manipulation **Gary Stuckey**
Production Controller **Frances Twentyman**
Production Manager **Mark Constance**

Printed in the UK by William Gibbons & Sons Ltd on behalf of Future
Distributed by Seymour Distribution Ltd, 2 East Poultry Avenue, London EC1A 9PT.
Tel: 0207 429 4000 Overseas distribution by Seymour International

MANAGEMENT
Editorial Director **Paul Newman** Group Art Director **Graham Dalzell**
Managing Director, Magazines **Joe McEvoy**
All email addresses are firstname.lastname@futurenet.com

SUBSCRIPTIONS
UK reader order line and enquiries **0844 848 2852**
Overseas reader order line & enquiries **+44 (0)1604 251 045**
www.myfavouritemagazines.co.uk Email **totalfilm@myfavouritemagazines.co.uk**

All contents © 2016 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be reproduced, stored, transmitted or used in any way without the prior written permission of the publisher.

Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath, BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price and other details of products or services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any changes or updates to them.

If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agents or subcontractors shall be liable for loss or damage.

Future

Future is an award-winning international media group and leading digital business. We reach more than 49 million international consumers a month and create world-class content and advertising solutions for passionate consumers online, on tablet & smartphone and in print.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR). **www.futureplc.com**

Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladkin-Brand

Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

abc

DMA2012 WINNER

recycle
When you have finished with this magazine please recycle it.

myfavouritemagazines.co.uk

We encourage you to recycle this magazine, either through your household recyclable waste collection service or at a recycling site.

FSC www.fsc.org MIX Paper from responsible sources FSC® C007184

We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council)

Welcome to the movies!

buzz

EDITED BY **JORDAN FARLEY**



‘Rogue One could be its own self-contained story’
GARETH EDWARDS

Subscribe at www.totalfilm.com/subs

FIRST LOOK!

Attack of the Jones

ROGUE ONE: A STAR WARS STORY | Underground armies and super troopers. The Anthologies awaken...

Like battle-fire over Yavin, rumours and counter-rumours have criss-crossed vigorously about the first *Star Wars* Anthology film.

Since Yoda isn't here to clear them up (or thoroughly bamboozle us), here is something we do know: Gareth Edwards' wartime mission movie just dropped one heck of a cracking trailer.

Split between Easter eggs and enigmas, *Rogue*'s teaser couldn't be more of a fan-feast if Bothan spies hand-delivered it. Upfront draws for the *New Hope* prequel include Felicity Jones' Jyn Erso, the rebel newbie stealing the Death Star plans. Also on hand are series vet Genevieve O'Reilly as Mon Mothma, Diego Luna, Forest Whitaker being mysterious and Ben Mendelsohn not giving a flying Fosh about getting his cloak dirty.

As if a cameo from a London Tube station were not enough added excitement, we also get nu-Troopers, AT-ATs, hover-tanks and that internet-teasing closing shot of a, shall we say, imperious Jyn. "What will you become?" Good question, because non-Bothan speculation claims Jyn could become Rey's mum while Daisy Ridley claims not. "I'm not being funny you guys, but just because she's white and got brown hair... it doesn't mean she's my mom," Ridley told *MTV*. Fair play, although Ridley also made a "Move along"-type claim about Rey's parentage not being that important, which sounds suspiciously like a Jedi mind-trick. So we'll see.

Some secrets remain, er, cloaked. Mads Mikkelsen's character remains unseen, as does a hot-rumoured appearance from a famously cloaked villain. At press-time, gossip says *Game Of Thrones*/*Doctor Who* tall man Spencer Wilding might rock *that* black helmet. But despite the fan shout-outs and saga-linked whispers, Edwards reckons *Rogue One* "could be its own self-contained story", with its own "morally grey" tone. Classic and fresh? If that's the Anthology films' mission statement, sign us up. **KH**

ETA | 16 DECEMBER *Rogue One: A Star Wars Story* opens later this year.



Rogue force: The Rebel Alliance battles against Imperial AT-ATs and Felicity Jones (left) as Jyn Erso in *Rogue One*.

Listen Up, HOLLYWOOD

This month, Buzz pitches other characters that Harrison Ford should reprise just to kill them off.

DECAYED RUNNER

With Deckard living well past the four-year lifespan of a replicant, this sequel would seem to finally answer the question of whether or not he is really human. At least, that is until you actually see him and realise that his 'skin job' has seen better days. Eventually the older replicant simply breaks down, crumbles and disappears... like tears in the rain. Only a bit ickier.

PATRIOT CLAIMS

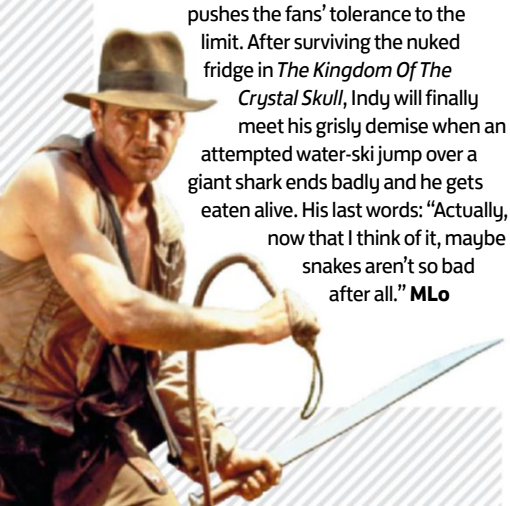
CIA agent Jack Ryan has had an accident at work that wasn't his fault. Sadly, he is unable to apply for his no-win-no-fee personal injury compensation on account of his accident involving an exploding terrorist bomb that instantly killed him. What follows is a thrilling courtroom drama in which Ryan's family go through the arduous legal process of claiming compensation after his death. There's clear and present paperwork ahead!

STAR WARS: A NEW HIP

Thought you had seen the last of Han Solo? Not so! One quick bath in a bacta tank and the scruffy nerf herder is good as new. Almost. Cue another showdown with Kylo Ren, in which daddy scolds the youngster for his previous naughty behaviour... only for Solo to get lightsabered again in another tantrum. And then it's back to the bacta tank in time for Episode IX!

INDIANA JONES AND THE RAIDERS OF THE JUMPED SHARK

Junior is back in a brand new adventure that pushes the fans' tolerance to the limit. After surviving the nuked fridge in *The Kingdom Of The Crystal Skull*, Indy will finally meet his grisly demise when an attempted water-ski jump over a giant shark ends badly and he gets eaten alive. His last words: "Actually, now that I think of it, maybe snakes aren't so bad after all." **MLo**



'This is the journey of her coming of age'

GAL GADOT

Subscribe at www.totalfilm.com/subs



EXCLUSIVE

Amazon prime

WONDER WOMAN

Fighting talk from Gal Gadot and director Patty Jenkins, as BVS' MVP goes solo...

In the battle of *Batman V Superman*, there was one clear winner: Wonder Woman. So in the wake of its mixed reception, it's good news that hers is the next solo outing. Wonders is, despite appearances, no spring chicken; like Captain America, she's a war vet; unlike Cap, she grew up in a land of ladies.

"This is the character's origin story," says Gal Gadot of her return to the bulletproof bracelets. "She's not American – she comes from Themyscira, where she's raised by her mother [*Connie Nielsen's Queen Hippolyta*] and all the other Amazons. She's never seen a man in her entire life. This is the journey of her coming of age, of how she sees the world through different eyes." With that journey taking Diana (as she's initially known) from a timeless isle to trench warfare in the 20th century, Patty Jenkins' film promises a unique mix of fantasy and historical reality.

The film will also feature a fresh approach to ass-kicking. "I feel like we're not the first people to have female fighting going on," says director Jenkins, "but I feel that something very successful has come together here that is fully feminine, but still incredibly strong and sexy." The Amazonians have an ample skill-set, she says, and are less about raw force than good, honest teamwork.

Still, Jenkins does single out her star for special praise. "Gal Gadot, really, truly *is* Wonder Woman," she enthuses. "I've said so many times [*on set*], 'Gal, in the worst-case scenario, just be yourself – because you really are so true to the spirit of this character.'" **ML**

ETA | 23 JUNE 2017 ***Wonder Woman*** **opens next summer.**



‘I gave up a long time ago trying to plan anything’

Between takes

Nikolaj Coster-Waldau on gods, thrones and loving Mike Leigh.

How does *Gods Of Egypt* differ from *Game Of Thrones*?
Well... I play a god. [*laughs*] It’s very different. It’s difficult to compare most things to [*Game Of Thrones*], because that’s a television show and it’s going to end up being close to 80 hours of storytelling with so many different characters. The similarity would be that they’re both [*in a*] parallel universe, but that’s where it stops.

Is your character, Horus, the hero of the story?
That’s kind of the end result, in a way. When we meet him, he’s a bit of a twat, really. He’s a guy who screams privilege. He has nothing but contempt for mortals. He’s not fit to be king. Horus then learns the hard way that there’s more to life than just him and his ego.

Are you a big fan of fantasy?
No, not really. I’m much more into Mike Leigh films, to be honest. But I like telling stories. One of the things I enjoy about what I do is [*that*] I get to do different stuff. I can do a Susanne Bier film and then go on and do something like this, which is the exact opposite.

Has the success of *Game Of Thrones* opened a lot of doors?
It’s always difficult to pinpoint, but there’s no question that because of the global success of *Thrones*, on certain projects it is helpful. But then there are other projects where people say, “We don’t want someone who’s recognisable for that show.” All those things, they’re kind of out of your control anyway. I gave up a long, long time ago trying to plan anything.

You have two crime thrillers coming up: *Shot Caller* and *3 Things*. Are they a change of pace?
I’m really, really proud of *Shot Caller*. It’s a very authentic movie. Again, it’s very different from *Gods Of Egypt*. It’s a present-day story set in LA; a lot of it takes place in prison. *3 Things* is a small Danish film I shot over Christmas. It’s almost like an experiment. It was more or less set in one location. If you take everything away, the story has to live on its own. **MM**

ETA | 17 JUNE *Gods Of Egypt* opens next month.

ALLER MEDIA AS/REX/SHUTTERSTOCK

Subscribe at www.totalfilm.com/subs



EXCLUSIVE!

Act of God

PREACHER | The outrageous supernatural comic earns an afterlife on TV...

DC/Vertigo's most irreverent title, Preacher (by Garth Ennis), is finally coming to television, thanks to superfan producers Seth Rogen and Evan Goldberg. Here, Sam Catlin (Breaking Bad) prepares us for the journey of Jesse Custer, a Texas holy man possessed by the offspring of an angel and a demon, on a mission to find God...



NEW BEGINNING

The biggest difference between comic and TV series is the show's starting point. According to Catlin, *Preacher* season 1 "is sort of a prequel to some of the events of Garth's comic. We're gonna see Jesse as an actual preacher for a little longer than fans might be expecting. That doesn't mean we're not gonna travel many of the same roads and end up in the same place."



SINNER OR SAINT?

Catlin explains what makes Dominic Cooper the perfect Jesse Custer: "The more I get to know Dominic, the more I keep waiting for him to be some sort of serial killer. He may very well be. There may be skeletons we haven't gotten to yet. But we think he just has that great combination of being an amazing actor and movie star charisma about him."



THE MAYOR OF ALBUQUERQUE

Custer's companions – on-again, off-again girlfriend Tulip and hard-partying vampire Cassidy – Ruth Negga and *This Is England*'s Joe Gilgun. "We were working on the pilot," says Catlin. "We'd been there two weeks, and I ran into Joe in a shopping mall... where he'd befriended half the shopkeepers. People just love him. That's very much like Cassidy." **JMc**

ETA | 22 MAY ***Preacher*** **airs on AMC later this month. A UK air date is TBC.**

Q&A THE MAN IN BLACK

Dominic Cooper on channelling his own angels and demons...



How well do you relate to Jesse Custer?
I'm from the city. I'm a city kid. And he couldn't be further away from that... But I understand what it's like to be pushed beyond the brink and then have two very different sides to myself. I imagine that that's one thing [*the producers*] saw in me – that I can seem like someone who's capable of that much violence at the same time as wanting to save a town... Jesse's human darkness informs everything.

Why are Europeans so well suited to telling stories of the American West?
I live in London and I don't notice half the beautiful architecture or the way in which people behave. But when you're in a foreign land, your eyes are just more open to it... Garth spent a lot of time in America but he seems to have made intriguing observations about it. They're quite damning ones to an extent, of a certain place but not of the whole.



What was it like working with Seth Rogen and Evan Goldberg?
They've got different tastes. They're different people. But I can't tell you how seamlessly it worked. How smooth. And how one would take over without there being any discussion about it. You could just tell two people had been working together for years and years... The comics are beautifully laid out. They almost look like stills through a camera lens. They're beautifully framed pieces of work. They really wanted to [*capture that*]. **JMc**

REX



Heroes in a hard shell: The turtle-power team return to save the streets and sewers of New York City.

EXCLUSIVE

New mutants

TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS | Director Dave Green on debuting fan favourites Bebop, Rocksteady and Krang...



Much like turtles – ninja or otherwise – the first *Teenage Mutant Ninja Turtles* movie carried a hefty weight on its back. Saddled with rebooting everyone's favourite pizza-spinning reptiles, there wasn't much room for any universe expansion.

"The first movie had to spend a lot of time with the April O'Neil character, because she was the point-of-view through which we were getting to see who the Turtles were," *Out Of The Shadows* director Dave Green observes.

Now the reptilian brothers are established, the perspective has shifted, with the Turtles taking their turn to meet some of the mutants that fans have long been familiar with. It seems astonishing, but regular villains Bebop (hog) and Rocksteady (rhino) haven't previously jumped from the cartoon to live action. To reinvent them, Green didn't look to the show, but to his toy box. "I grew up with Bebop and Rocksteady action figures, they're iconic. One of the first things we did when discussing them was get the toys. 'Let's put these guys on the desk and see what they look like, what their weapons are...'"



Mean menagerie: Cartoon staples Bebop and Rocksteady join Shredder for this sequel.

Describing how the figures look on screen, Green says: "They're physically imposing and huge in scale, but at the same time they are absolute goofballs. They're dangerous because they're so dumb."

They might be dumb, but where Bebop and Rocksteady go, the brains – otherwise known as Krang – usually follows, with ex-*SNL* player Fred Armisen helping Green bring another popular villain to cinemas. "Fred is really terrific," Green says. "He's got a great comic mind, he's really inventive – there's a seed of the old-school Krang voice in what he's doing, but he's putting a really fun spin on it as well. He'll see a line, offer a suggestion and bend it in a really fun way."

Fun? Toys? *Arrow*'s Stephen Amell as hockey-obsessed vigilante Casey Jones? Forget the cliché of the movie sequel going darker, we think we know why this thing's called *Out Of The Shadows*... **SA**

ETA | 3 JUNE *Teenage Mutant Ninja Turtles: Out Of The Shadows* opens next month.

Subscribe at www.totalfilm.com/subs



RED LIGHT GREEN LIGHT

What's stopping, what's starting in movieland...



It's official: Ben Affleck will write, direct and star on DC's upcoming standalone Batman movie. No plot hints as yet, but don't be surprised if Jared Leto's Joker has a starring role.

Sounds like videogame adap *The Last Of Us* has entered development hell, with screenwriter Neil Druckmann admitting "there hasn't been any work done on it in over a year and a half".



Remember that *Jump Street/Men In Black* crossover no one thought would happen? Think again... The Muppets' James Bobin is set to take the reigns for *MIB 23*, a dual sequel which may see the boys join the galaxy defenders.

Having composed two of the greatest superhero scores in recent years (*The Dark Knight* and *Man Of Steel*), Hans Zimmer has said he's retiring from super-powered soundtracks.

You've got to feel for Snow White – snubbed in *The Huntsman* sequel, and now Disney are developing a film about her sister, Rose Red, which will see the sibling set out on a quest with Grumpy to break her sister's curse. **JF**

PORTRAIT: JOE GOGER, ALLSTAR

My movie life

The films that upset, rile and thoroughly terrify Kiss guitarist **Gene Simmons**





WHAT IS YOUR DESERT ISLAND MOVIE?
It would be **ISLAND OF LOST SOULS**, the Charles Laughton version. There's a mad scientist and he tries to create hybrid animal/humans; Bela Lugosi plays one. When the animals get together in the forest you have the humans saying: "What is the law?" The animal/men reply: "The law is we shall not eat flesh for are we not men?" Eventually the animal/men kill their creator. It's a bit of a Tower of Babel of how human beings built a tower to go and fuck God.



THE FIRST MOVIE THAT MADE ME CRY
That would be **KING KONG**, as he just didn't get the luck of the draw as all these people started hounding him. I thought Peter Jackson's version was terrific but I really hated the Dino De Laurentiis version. The 1933 original is still the best, as it's got Fay Wray and Willis O'Brien's stop-motion animation. The end is really poetic with King Kong on top of the Empire State Building and all the planes shooting at him. When King Kong dies, I really cried!



THE FILM I LOVE THAT EVERYONE HATES
That would have to be **JUDGE DREDD**, the Sylvester Stallone version, as it's got that legendary "I Am The Law" thing going on! But I really didn't like the remake a few years ago, as you just didn't get a sense of who and what Judge Dredd is, whereas with the Stallone film, you have the story with his brother Rico, played by Armand Assante, which I thought made for a better story.



THE MOVIE THAT SCARES ME THE MOST
THE EXORCIST – the Linda Blair and William Friedkin original. When I was a kid, I just thought it was so horrific! I've seen it a few times since then and it's still one of the great horror movies without resorting to gory, stupid stuff. Someone sticking a knife in your guts, that's not scary. That's just gore; you can see that if you go to a hospital and see some guy with their chest cavity opened up.



THE FILM I WOULD HAVE LIKED TO HAVE STARRED IN
I was actually offered a few roles that didn't work out, such as when I was considered for an evil mastermind in one of the James Bond films. But the movie I would have liked to have been in was **ANGEL HEART** with Robert De Niro as Mr. Darkness himself. The twist ending is the best thing about that film, as you start out thinking that it's going to be one kind of film but then it turns into something else.



THE CONCERT FILM THAT I ENJOY THE MOST
WOODSTOCK is still the best because it's less about the music and more about the gathering of the tribes, because without all the people who were there, the music means nothing. The thing about Woodstock is that the people are what gives the film its heart, as you look around and there are couples fornicating in the grass. **SJ**

ETA | 25 MAY *Kiss Rocks Vegas* will be in cinemas for one night this month.



EXCLUSIVE!

No laughing Hatter

ALICE THROUGH THE LOOKING GLASS | *Muppets* director James Bobin goes back down the rabbit hole.

The time has come to talk of many things, of shoes and ships, a girl named Alice returning to Underland, and Tim Burton handing the directing reigns over to James Bobin for *Alice Through The Looking Glass*.

Inspired by the books of Lewis Carroll, this sequel to 2010's *Alice In Wonderland* tells an original story about a slightly older, and more world-weary, Alice Kingsleigh (Mia Wasikowska) returning to save Underland and her strange friends – the Mad Hatter (Johnny Depp), the White Queen (Anne Hathaway), and the White Rabbit (Michael Sheen), to name just a few.

After successfully returning *The Muppets* to cinematic relevance, James Bobin was offered the dream job of playing in Carroll's creative sandbox. "Having done two Muppet movies where the whole production was pretty much [*shot*] in-camera without VFX and little CGI, this was a completely different thing and a new way to tell a story," Bobin says of his initial concerns.

To ease his mind, Bobin travelled to Burton's *Big Eyes* set in Vancouver where they chatted over tea about the realities of the undertaking. "Tim was incredibly honest," Bobin details. "I thought that was brilliant, but at the same time I loved the idea of a challenge."

Bobin took the job. The next task: approaching Depp about playing a very different Mad Hatter for this story. "In the first movie, he played him mad because of the level of lead in the hat, so he played it real rather than a comedic madness. Also within that performance was a certain amount of vulnerability, which I loved. This story is largely about [*the Hatter's*] own personal tragedy so when you first meet him he's broken. There's this great idea of what's madness for a mad person? To a degree, it's being normal so he's wearing a suit and his hair is combed. It was fascinating to both of us."

Finding the Hatter in such a state propels Alice into action. "It sets up the stakes for the rest of the movie," Bobin teases. "The Hatter is ill and will die unless Alice fixes the situation for him." To help, the White Queen has her seek out magical being Time (Sacha Baron Cohen) to request the use of his Chronosphere to travel back and change the past, thus assuring the Hatter's future.

A rather complicated setup, but Bobin says it's actually all in keeping with Carroll's world. "There's no official chronology to Underland," he explains, "so you have to use your imagination and lean towards how Lewis Carroll might deal with time travel." The solution? Whereas most time travel movies feature characters remaining static as the world around them shifts, here Bobin treats time itself as a place with its own watery physical

Subscribe at www.totalfilm.com/subs



Oceans of time: Can Alice sail back to Underland to save the day?

Art of madness: The Hatter is in trouble and only Alice can fix things.

geography. "We had this idea that Alice has to travel through the oceans of time, as a seafaring person, and that felt like an interesting visual."

If all that sounds a little too out there, Bobin assures us that you won't need a physics degree to follow Alice's journey. "I would hope the story would propel you in a way where you don't ask too many questions because otherwise you have a movie filled with logic fixes which isn't very interesting," he chuckles. "Also because of the Lewis Carroll nature of the film, you get a certain amount of license to play with [*time*] a bit. This story is more about Alice cannot change the past; it's happened. What she can do is learn about what's happened and how that might affect the future."

With the story opening up more of Underland's terrain, Bobin says he loved getting the opportunity to expand upon the visual landscapes introduced in Burton's film. "It's very much in keeping with the first film, but this one is a bit more photo-real, a bit more Victorian," he shares. To give his film a distinct look, Bobin turned to the work of John Tenniel, who did the illustrations in the original Alice books. "I love the idea of exploring the Victorian imagination [*in this movie*] and bringing to life what Victorians thought the world of fantasy might look like. For example, we have the town of Witzend that we built. It's a mixture of an English Cotswold town with a Dubrovnik old town. It feels real but has magical weird trees coming out of the ground and is slightly skewed. I'm very pleased with it."

Now Bobin waits to see what the world, and his own countryman, will have to say about his riff on Carroll's iconic world. "It's a terrifying responsibility because I really love [*Carroll's*] work and I want to make sure I do right by that work," Bobin admits. "But I really feel we have. The story is something he would have enjoyed because it's about time. The concept of time hadn't come up when he was alive but as a mathematician, I think he would be fascinated by relativity. I love the idea that he would be interested in this world. I think we use characters in a way he would recognise and the use of language is similar to how it's used in the book. I'm really pleased with the outcome and hope he would like it too." **TB**

'The Hatter is ill and will die unless Alice fixes the situation.'
JAMES BOBIN

REX

Q&A MIA WASIKOWSKA

Alice unchained...



What has Alice been up to since *Wonderland*?
Well, since we've seen her, she's been the captain of her own ship. She's been travelling around for the last few years. The way she gets back to Wonderland is that The Hatter's become more sane, and she has to save him – to help him get mad again.

How does James Bobin compare to Tim Burton as a director?
They're quite different. They have a similar kind of enthusiasm and energy. But James has got a very original sense of humour that's specific to him, which he imbued in the story, and he definitely pushed everybody to be more emotional, I think.

Did you work with Helena Bonham Carter, or was she added in with digital magic?
No, she was there. In the first one, I was always shrinking, [*getting*] taller, and whatever. But then in this one, I was a consistent size the whole way through. I got to actually do the scenes with people [*laughs*] – so that was really nice. Helena's fantastic. She's got such a difficult role, spending the whole day having to exude so much energy and be really loud in this very stiff [*bluescreen*] environment.

What does Sacha Baron Cohen bring to the character of Time?
He just really plays a confident idiot really, really well. He's so funny, and he ad-libbed all the time... I think a lot of his ad-libbing was not really PG – so not a whole lot of it will actually be in the film.

You've worked with a number of big-name directors; did anyone particularly inspire you when you directed a segment of short-film compilation *Madly*?
I learned from working with them all [*that*] there's no one way of being a good director. You just have to really find what works for you... and find your own perspective. **MM**



Marvel's electrifying teaser trailer has arrived!

TRAILER BREAKDOWN!

Strange Days

DOCTOR STRANGE | Buzz freeze-frames the sorcerer supreme's first teaser.



1 Meet Stephen Strange (Benedict Cumberbatch), a brilliant but arrogant neurosurgeon whose "work saved the lives of thousands"...



2 ...Until a car crash cripples his hands. At his lowest, Strange embarks on a spiritual quest, "I don't believe in fairytales about chakras, or energy or the power of belief."



3 Strange is quickly converted to the mystical ways when Tilda Swinton's Ancient One karate chops him into another plane of existence. "Might I offer you some advice? Forget everything that you think you know."



4 Mads Mikkelsen is back on bad guy duties playing a yet-to-be-named "sorcerer who breaks off into his own sect" and believes "the world may be better off if we were to allow some of these other things through," according to Kevin Feige.



5 Baron Mordo (Chiwetel Ejiofor) is traditionally Strange's nemesis in the comics, but here they seem to be allies. Do we smell a sequel arc?



6 "You're a man looking at the world through a keyhole. You've spent your life trying to widen it," says the Ancient One before separating Strange's spirit from his body.



7 Taking a page out of M.C. Escher and *Inception*'s visual rulebook, Strange takes a tumble through a New York City that's folding in on itself. At the very least, *Doctor Strange* will be visually spectacular.



8 Our sole glimpse of Strange in full costume in the Sanctum Sanctorum – his Greenwich Village abode. Notice how his cloak moves under its own power? It's a kind of magic. **JF**

ETA | 28 OCTOBER 2016 ***Doctor Strange*** **opens this year.**

Subscribe at www.totalfilm.com/subs



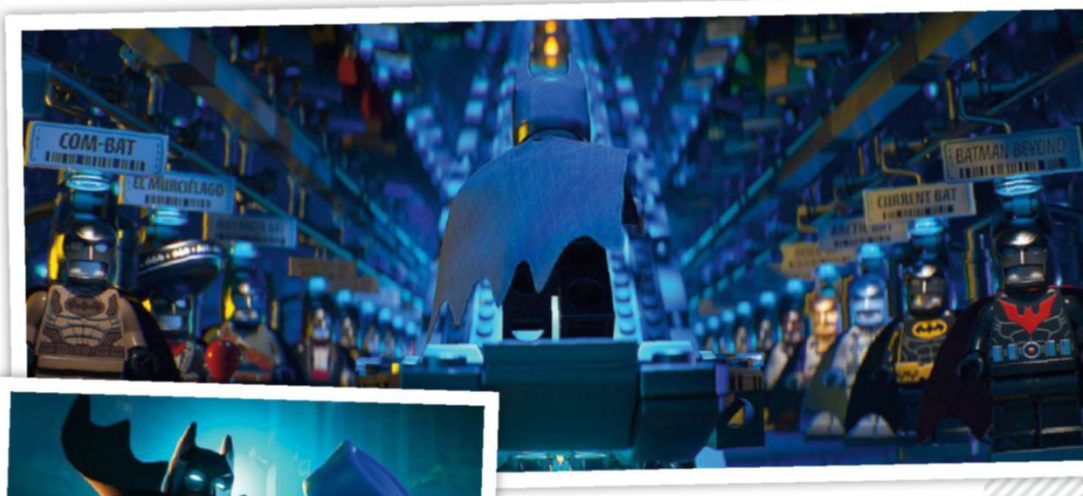
Holy smoke: The Caped Crusader meets his Boy Wonder in *The LEGO Batman Movie*.

FIRST LOOK

Batman's happy returns

THE LEGO BATMAN MOVIE | Will everything be awesome for the Dark Knight in this superhero spin-off?

"Can Batman be happy?" That was the question posed to CinemaCon audiences last month when Chris Miller, co-director of *The LEGO Movie*, introduced exclusive footage from spin-off *The LEGO Batman Movie*, along with voice of the Dark Brick Knight himself, Will Arnett.





"Sure, his parents were murdered in front of him," Arnett followed up. "But why is he so bummed out?"

It's a good question to ask at a time when *Batman V Superman: Dawn Of Justice* has been deemed by many to be too gloom and Doomsday. With two teaser trailers released so far, this animated take on the Caped Crusader already seems like a perfect antidote to Sadfleck's harrowed hero.

And if further indication were needed that this film's self-aware silliness can provide welcome relief from the grim live-action version, audiences at CinemaCon were treated to another hilarious clip that showed a brand new and brilliant origin tale for Robin, voiced by Arnett's *Arrested Development* co-star Michael Cera.

"You need to take responsibility for your life," Alfred (voiced by Ralph Fiennes) tells Batman. "And it starts by raising your son... the young orphan you adopted at the gala." The audience were in hysterics as a nerdy Dick Grayson then bounded merrily through the Batcave with glee, asking lots of questions before looking through Batman's many costumes. "I thought I was being sarcastic," the Caped Crusader tells Alfred.

With *Robot Chicken* veteran Chris McKay on directing duties, and a voice cast filled out by Zach Galifianakis as The Joker and Rosario Dawson as Batgirl, all the talent is in place for this solo LEGO adventure to live up to Batman's scene-stealing role in *The LEGO Movie*. And the footage so far has shown one thing to be very clear: this is the Batman that we both deserve and need right now. **MLo**

ETA | 10 FEBRUARY 2017 ***The LEGO Batman Movie*** **opens next year.**

FIRST LOOK

Picture Perfect

STUDIO GHIBLI | The Japanese animation maestros are shutting shop? Sorry, we've got something in our eyes...

After three decades, Studio Ghibli may have reached the end of its glorious flight.

When Jap-animation hero Hayao Miyazaki retired following 2013's *The Wind Rises*, the studio he co-birthed in 1985 with Isao Takahata and Toshio Suzuki began winding down. Declaring 2014's *When Marnie Was There* Ghibli's final film before a period of "housecleaning", Suzuki drew a gentle but seemingly firm close on an era: 20 films of hand-drawn magic, rich in fight and flight, lightness and heft, low-key realism and weightless wonder. As those Ghibli-esque credits roll shots of empty landscapes look sadder than ever, *TF* uncovers some rare art and celebrates the highs...



MY NEIGHBOR TOTORO (1988)

One for the underdog. Released as the lesser half of a double-bill with anti-war anime *Grave Of The Fireflies*, Miyazaki and Ghibli's fable of rainy-day sadness, sickness and soaring cat-buses established the director/studio's voice with depth and delicacy. While a mother lies ill in a country hospital, her husband and two daughters move nearby to await her recovery, the girls watched over by grinning, roaring, friendly owlish forest sprites – "totoros" – unseen to adults. In limpid colours, Miyazaki spliced a genius for setting/surrealism with a gentle empathy for the raw emotion and resilience in children. As puss-bus took flight, so did Ghibli.

ILLUSTRATIONS
TOTORO AND SPIRITED AWAY IMAGE BOARDS: © STUDIO GHIBLI,
MARNIE SKETCH: © 2014 STUDIO GHIBLI – NDHDMTK,
ONLY YESTERDAY SKETCH: © 1991 HOTARU OKAMOTO - YUKO TONE - STUDIO GHIBLI – NH

Subscribe at www.totalfilm.com/subs

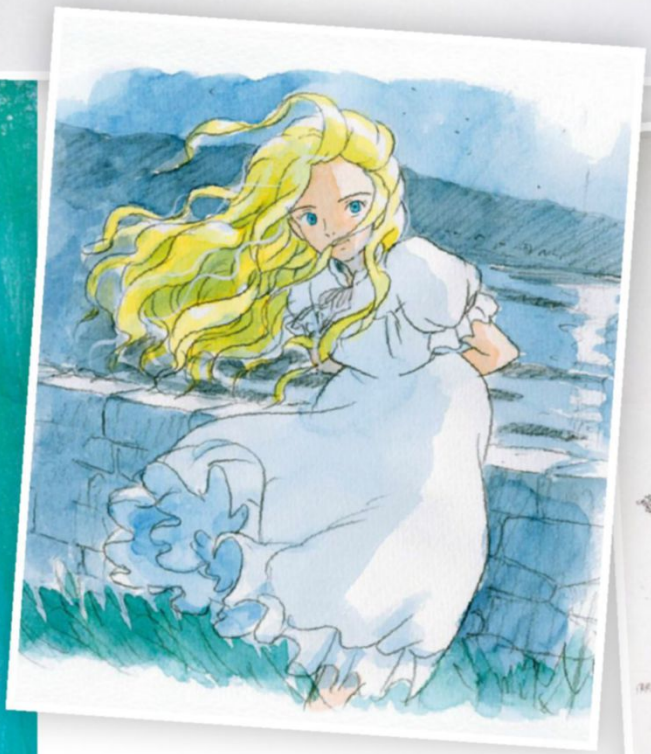


◂ ONLY YESTERDAY (1991)

After more magic and more capable heroines in the buoyant *Kiki's Delivery Service*, Ghibli proved itself equally subtle and supple on realist turf in Takahata's character piece. When 27-year-old Tokyo office worker Taeko spends her holiday on a farm with rellies, memories of young dreams and traumas flood through her, spurred by romance and life-changing choices. Pastoral pastels and a free-flowing plot seem to set a lightweight mood for this portrait of pivotal life moments. But Takahata's instinctive weave of past and present, time and tone, theme and form is so assured, the whole film comes to feel like a long-cherished personal memory. For more, see page 74.

▾ SPIRITED AWAY (2001)

After *Princess Mononoke* (1997) boosted Ghibli's Western renown, Miyazaki banked another breakthrough with a coming-of-ager like no other. He froze out *Ice Age* for 2003's Best Animated Feature Oscar with *Spirited Away*, a fable of lost girl Chihiro's trials and transformation in a wonky, alt-universe spa. Influences included *Alice In Wonderland* illustrator John Tenniel's woodcuts, yet Miyazaki's imprint is clear on the emotional riches of Chihiro's work-driven journey from stroppy madam to hero-kid – and on the bathhouse bestiary of fantastic beasts. Over stink gods, soot spiders and kimono-clad frogs, Haku the dragon's tussle with witch-wielded paper birds soars with matchlessly transporting ani-majesty.



▴ WHEN MARNIE WAS THERE (2014)

What might be Ghibli's final film was directed by young helmer Hiromasa Yonebayashi, whose previous outing, 2010's *Arrietty*, riffed beautifully on Mary Norton's *The Borrowers*. Tender in story and hand-painted style, Yonebayashi's latest bittersweet beauty also turns a British novel (by Joan G. Robinson) into Ghibli magic. A girl's away-from-home rites-of-passage arc dominates, as shy, asthma-stricken foster kid Anna visits relatives on the coast for summer and encounters a ghostly girl in an old, crumbling villa. The resulting transformation tale hinges on the emotional wallop of a past thought lost forever: a power Ghibli's films will never lose. Sniff. **KH**



10 JUNE *When Marnie Was There* opens next month as part of the Studio Ghibli Forever season. For more details visit StudioGhibliForever.com.



15% OFF EVERYTHING

QUOTE: TF2016

OFFER EXPIRES 30.06.16

LastExitToNowhere.com

FILM INSPIRED T-SHIRTS AND APPAREL

Facebook.com/LastExitToNowhere @LastEXITshirts Instagram.com/lastexittonowhere/

01: Jaws 02: The Terminator 03: Jaws 04: Halloween 05: Dredd 06: Troll Hunter 07: Whiplash 08: Temple of Doom 09: Back to the Future 10/11: Star Wars 12: Jaws 13: Rocky III 14: Aliens 15: Back to the Future Part II 16: Aliens 17: Big Trouble in Little China 18: High-Rise 19: Groundhog Day 20: Blade Runner 21: Ex-Machina 22: Blade Runner 23: The Blues Brothers 24: Temple of Doom 25: Rollerball 26: Alien 27: Children of Men 28: What We Do in the Shadows 29: Kill Bill 30: The Karate Kid 31: Jurassic Park 32: The Thing 33: The Usual Suspects 34: Robocop 35: Reservoir Dogs 36: Big 37: The Dark Knight Rises 38: Ghostbusters II 39: Alien 40: An American Werewolf in London 41: Blade Runner 42: Back to the Future 43: Sunshine 44: Shaun of the Dead 45: Jurassic Park 46: Dredd 47: Jaws 48: Back to the Future 49: The Godfather Part II 50: Temple of Doom 51: Ghostbusters 52: E.T. The Extra Terrestrial 53: Rocky 54: Blade Runner

You talkin' to me?

Film quotes pose as questions. Film stars try to cope. In the crosshairs this month: **Colin Hanks**



You talkin' to me?
Well, I'm sure as hell not talking to Oprah Winfrey! I'm talking to you right now, that's for sure.

Do you like what you do for a living? These things you see?
I'm liking it a whole lot more now, for sure. *All Things Must Pass* was born because I was bored with my day job of wearing make-up and pretending to be other people. The irony is the day job is better than it's ever been. I've been able to do *Fargo* and *Life in Pieces* which I really love doing. So yeah, I like what I see.

Do you feel lucky, punk?
I don't have a magnum in my face so I feel pretty damn lucky. I picked up a lot of stuff from Russ Solomon [*Founder, Tower Records*] and I learned that you don't have to have a plan, you just need to have a feeling that something is right. I feel a little bit lucky but it's not all luck, it's a lot of passion and trusting yourself.

What's the last thing you do remember?
God, that's such a great movie. The thing I always try to keep in mind is that, without sounding too sappy, none of this stuff really matters. I'm an incredibly lucky dude and I love what I do but at the same time you've got to be willing to realise it's not the be-all-end-all.

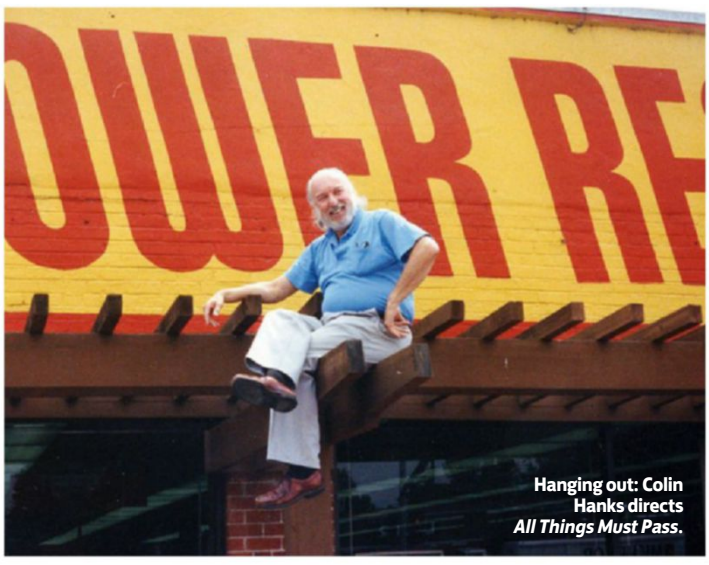
What would you do if you knew you had less than one minute to live?
I would text my wife to say I love you and the girls, throw everything away, find the most quiet place I could possibly find and just sit there and look at everything. I'm a big believer in turning everything off and just observing. It's one of my favourite things in the world to do.

'I feel a little bit lucky but it's not all luck, it's a lot of passion and trusting yourself'

Why so serious?
Well, everybody's got their serious moments. There's so much about work and life that can be really trivial and a big waste of energy and for me it's always like 'We can make this really hard or we can make it really fun' and I'm always in that latter category.

Do you want me to get naked and start the revolution?
Abso-fucking-lutely. I haven't seen that movie in so long and I've got to say that's one of my favourite lines. I'm flattered whenever anyone says any line from that movie. Normally it's just a drunk person coming up to me saying "Shaun, we're the same height, that is neat!" and of course we're never the same height but I would love it if someone came up to me and said that. I would join in in a heartbeat. **SB**

ETA | 9 MAY *All Things Must Pass: The Rise And Fall Of Tower Records* is available on DVD and download this month.



Hanging out: Colin Hanks directs *All Things Must Pass*.

PA

Questions taken from *Taxi Driver, Seven, Dirty Harry, Memento, Source Code, The Dark Knight, Orange County*

TAKE OUR ADVICE

Contains puppets having normal conversations and cringe-worthy sex.

Contains extreme presidential peril and London landmarks getting blown up.

CONTAINS MONSTERS. OR DOES IT? PROBABLY YES. ALSO JOHN GOODMAN.

Contains Wolverine helping a sporting underdog to reach new heights.

Contains super-serious superheroes spoiling for a suped-up fight.

CONTAINS SINGING ANIMALS THAT WANT TO BE LIKE YOU-OOH-OOH.

Answers: *Anomalisa, London Has Fallen, 10 Cloverfield Lane, Eddie The Eagle, Batman V Superman: Dawn Of Justice, The Jungle Book*



BEHIND THE SCENES

Death becomes him

ME BEFORE YOU | Hankies at the ready for this year's Brit tearjerker...

"For me it's a love story, without question," says Thea Sharrock unequivocally, talking about her directorial debut, *Me Before You*. But this British adaptation of Jojo Moyes' runaway hit novel is more than just another boy-meets-girl tale.

Recalling the carer/cared-for dynamic that turned French film *The Intouchables* into a monster smash, it follows the life-loving Lou (*Game Of Thrones*' Emilia Clarke) as she comes to look after disabled wheelchair-user Will Traynor (Sam Claflin), after a motorbike accident leaves him paralysed.

Gradually, Lou comes to thaw Will's icy persona – only to discover that he's determined to end his life at Dignitas, the real-life Swiss-based 'assisted suicide' facility. "It's a selfless act but it's also a selfish one too – he is an absolute alpha male who only wants to live life on his own terms," explains Moyes, who adapted her own novel. "It's not going to be everyone's cup of tea, but he is both selfless and selfish, and that's fine. Human nature can encompass both these things. And that's what interested me, the grey stuff – not the black and white answers."

Not so much of a will-they-won't-they as it is a will-he-won't-he, this mother of all weepies took extensive prep-work, particularly for Claflin, who accompanied Sharrock and Clarke to hospitals to meet patients and physiotherapists before embarking on an intensive diet and exercise programme to echo the weight-loss experienced by those who suffer paralysis. He even had a wheelchair moulded to his body shape. "Sam got very, very attached to the chair," says Sharrock, whose past credits include directing Benedict Cumberbatch, Daniel Radcliffe and Keira Knightley on stage.

Playing a quadriplegic, Claflin also had to cope with not being able to move or make gestures during his performance. "At the beginning of rehearsals... I literally would tie his hands so he couldn't use them," says Sharrock. "I use my hands all the time and it's something we take for granted. And the minute it's taken away, you have to focus even more on showing what you're thinking and what you're feeling with your face. He can't even look away if he doesn't want to engage."

> **'It won't be everyone's cup of tea. He is both selfless and selfish'**
> JOJO MOYES

Subscribe at www.totalfilm.com/subs



Life together: Lou (Emilia Clarke) and Will (Sam Claflin) share a moment; (left) complex rigging for a wheelchair scene; (below) Lou takes a ride.



With support including former *Harry Potter* stalwart Matthew Lewis and ex-*Doctor Who* star Jenna Coleman, *Me Before You* certainly has a chance of drawing in a younger crowd – not least with Emilia Clarke in the female lead. Moyes admits she was surprised when *Thrones*' Daenerys Targaryen was cast. "She has this innate warmth about her, which I didn't get from *Game Of Thrones*. I kept thinking, 'Really, is this the person they want?' But she's got a natural quirkiness which is perfect for the character."

Certainly in the absence of any Richard Curtis movie on the horizon, *Me Before You* can become this year's glossy Brit-romance. But with the topic of euthanasia bubbling underneath, it's one that's liable to elicit debate as well as tears. "If anything," says Sharrock, "I think I understand more than ever now that it's an individual choice and we all have to respect that everybody is different." **JM**

ETA | 3 JUNE *Me Before You* opens next month.



Q&A SAM CLAFLIN

On limited movement, water-skiing and crying at the movies...

How difficult was taking on *Me Before You*?
I think this was the most physically challenging thing I have ever done in my entire life. You have to understand, to not move, to sit in a certain position, to keep my hands [*still*]... I was using muscles that I'd never used before. Of course, I can never fully understand what it is to live life like that.

Did you meet with people who had been paralysed?
I was fortunate enough to meet a couple of people [*and*] it opened my eyes. I'd never met someone who was confined to a wheelchair, especially with injuries similar to Will's. There were times when I'd jump into bed at the end of a hard day and think to myself, "That's not as easy for someone like Will." It's not as simple as going to the toilet, putting your pyjamas on, going to bed... It's a very, very different life.

There's brief footage of a pre-accident Will water-skiing. Was that you?
No! [*But*] there's a brief moment of me playing football – that was me! I did my own stunts then!

Did you relate to Will?
I think there was a great deal of me in Will. Of course, Will has a very dark side to his personality but everyone has a darkness, and pushed to a certain point, you will meet that darkness. However, all it takes is one person to take you back into the light, and I think that's exactly what happens with Will. I genuinely think his determination and passion is something I share.

The film's a real tear-jerker. Do you cry watching movies?
I am so used to watching movies with my wife – and I'm so used to holding it together! I'm the strong one! At the same time, once in a blue moon, I will start crying and not stop crying for a long time. **JM**

EXCLUSIVE

Hug it out

ALIEN: COVENANT

Screenwriter John Logan is bursting with joy...

After reviving the sword-and-sandals genre with *Gladiator*, working with Martin Scorsese on *The Aviator* and *Hugo* and steering James Bond through *Skyfall* and *SPECTRE*, Oscar-nominated screenwriter John Logan is now reuniting with *Gladiator*'s Ridley Scott for the now-in-production *Alien: Covenant*.

"We had such a good time on *Gladiator*. We've been friends since then and we've tried to find things to do," explains Logan, who was brought on by Scott to rework the original *Alien: Covenant* script by Michael Green and Jack Paglen. "I'm completely fresh to it, but I love *Alien*," he adds of the sci-fi/horror series that Scott began in 1979.

Now shooting at Fox Studios in Australia, with Michael Fassbender reprising his role as android David, *Alien: Covenant* will be the first of three sequels that will bridge *Prometheus* and the original *Alien*. Scott says it will answer those killer questions, "Why the alien, who might have made it and where did it come from?"

Logan concurs, hinting that *Covenant* won't struggle in the way *Prometheus* did to nestle comfortably in the *Alien* world. "If you're doing an *Alien* movie, and telling the story of the *Alien* monster, you're going to have, at some point, a face-hugger and a chest-burster – that's the biology and creation of a Xenomorph."

After *Covenant*, there's the little matter of *Bond 25*. As yet, Logan is unconfirmed on the project, but after setting up 007's old enemy Blofeld in *SPECTRE*, is he champing at the bit to continue the story? "Believe me, I'm not thinking anything past *Alien*!" he smiles. "Nothing past the chest-burster!" **JM**

ETA | 4 AUGUST 2017 *Alien: Covenant* opens next year.



It Shouldn't Happen To A Film Journalist



This month... **Batman V Superman V Film Critics.**

Writing this, it's the Monday after *Batman V Superman: Dawn Of Justice*'s opening weekend, and never has so much ink been spilled on a movie in so short a time.

It started the moment the embargo lifted, Tuesday 22 March, 10pm GMT, with the world's press and its dog snarling "incoherent storytelling", "overcooked, underlit, indecipherable" and "blithering chaos". And those were just the friendly notices. Not since the unholy trinity of *Batman & Robin*, *Catwoman* and *Green Lantern* has a superhero blockbuster incited such bloodlust. Was it any wonder Ben Affleck looked so damn sad in that meme?

Then came the weekend box-office figures – $20.8m in the UK, $166m in the US, $420m worldwide – and more splashy ink. Highest Easter opening! A March record! Biggest superhero debut of all time!

There was a lot riding on this. The future of Warners' colossal DC Universe, certainly, to say nothing of superhero movies, period. But another thing rode on it, too: the usefulness of critics. Are they out of touch? Is Henry Cavill correct in saying they come at movies with preconceived notions? Perhaps, as one conspiracy theory suggested, they accept bribes from Marvel to trash DC movies?

Well, I'd need a lot more space to satisfactorily answer the first two questions, but the third, naturally, is a definitive no – I own two pairs of jeans and the zip won't stay up on one of them, so it's safe to say I've not received a share of Marvel's gazillions.


"What did you say about my movie?"

'Critics are avid movie fans lucky enough to turn that passion into a livelihood'

Anyway, a deluge of think-pieces pondered what the reviews, tallied with the box office, all added up to, and any vague conclusions were further complicated by CinemaScore (a service designed to gauge audience response on a movie's opening night) revealing that punters rated Zack Snyder's superhero smackdown much the same as critics did. *Forbes*, meanwhile, stated that the Friday-Sunday drop-off rate at the box office was the fastest in recorded history.

I, naturally, will defend (most) critics. We are avid (nay, *obsessive*) movie fans who've been lucky enough to turn our passion into a livelihood. What I won't defend is any review that fizzes with glee while dishing out a trashing. Yes, there is something exciting about going to town on a movie, be it to celebrate or denigrate – the majority of films released theatrically are decent and "decent" doesn't incite passion like a masterpiece or piece of shit – but I was taught, starting out, that you shouldn't say anything in print that you wouldn't say to the filmmaker's face. Be ruthless if necessary, but never be snide. It was a lesson that I learned the hard way when I met director Chris Smith on the set of *Severance*. "You're the c**t who gave *Creep* two stars," he said, then quoted a particularly snide putdown. Thankfully he had a big grin on his face as he said it and turned out to be one of the nicest guys in movies.

Did the *BVS* reviews stay within the lines? I'd say so, although blogs and social media mean the opinions of "traditional" media are perhaps now just a part of a deafening din. But that's a topic for another day...

Jamie will return next issue...
For more misadventures follow: @jamie_graham9 on Twitter.

Subscribe at www.totalfilm.com/subs

EXPERIENCE EXPLOSIVE ENTERTAINMENT & WIN A TRIP TO DUBAI FOR COMIC CON 2017

BATMAN v SUPERMAN
DAWN OF JUSTICE
OUT NOW

CAPTAIN AMERICA
CIVIL WAR
APRIL 29

X-MEN
APOCALYPSE
MAY 20







SHOWCASE 3D SPECTACULAR

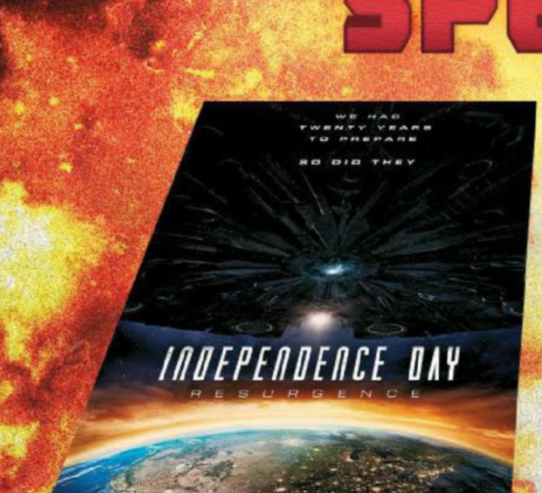
with

REAL D 3D

SEE ANY 3 & GET A FREE COMBO

SEE ANY 4 & GET A FREE TICKET & A FREE COMBO

SEE ALL 5 & GET 2 FREE TICKETS & 2 FREE COMBOS





INDEPENDENCE DAY
RESURGENCE
JUNE 24

SHOWCASE

SUICIDE
SQUAD
AUGUST 5

Terms and Conditions apply, see showcasecinemas.co.uk for details.

FLASHBACK

This month: Issue 117, Summer 2006

Let's do the time warp as we look back at classic issues of Total Film...



COVER STORY

It's easy to forget, but there was once a time when the world was excited about the new *Pirates Of The Caribbean* movie, *Dead Man's Chest*, setting sail. "We feel there's a real want and need to see a continuation," producer Jerry Bruckheimer told us. Orlando Bloom was less convinced. "How can we recreate the magic? Shouldn't we have just left it?" We also caught up with Captain Jack himself, Johnny Depp, who told us about his hopes for the future. "If they want to do Pirates 6 and 7, I'm there." With the fifth instalment, *Dead Men Tell No Tales*, due next year, be careful what you wish for...



THE INSIDE SCOOP

In what was, admittedly, not the best month for movies, we spoke to the cast of *My Super Ex-Girlfriend*, including Anna Farris, who had the misfortune of throwing down with The Bride. "I've done some wire-work, fighting Uma, and I tried to hold my own, but I was fighting *Uma Thurman*."

Elsewhere we spoke to Eva Longoria about her big screen debut in *The Sentinel*, Winona Ryder about her comeback in *A Scanner Darkly* and revealed the untold story of Hollywood script doctors. "You're getting paid much better for the rewrite work than for an original," John August told us.

QUOTE ME ON THAT

> ***The story of the third Matrix movie was really beautiful but, when you come out with something as amazing as the first Matrix, it's hard to follow.***
>
> **Laurence Fishburne**

OLD NEWS

Ken Loach's Irish war drama *The Wind That Shakes The Barley* unexpectedly scooped the Palme d'Or, besting the likes of *Babel*, *Volver* and *Pan's Labyrinth*. "It's a grand honour", the Brit film-maker told us.

Elsewhere at Cannes 2006, Sacha Baron Cohen introduced the world to Borat's once-seen-can't-be-unseen mankini, while *Southland Tales* debuted to mass walkouts and critical bile. "I certainly put all my faith in Richard as a director," said The Rock. "What he presented was really hard work."

The first trailer for *Casino Royale* premiered, finally silencing critics of Craig's blond Bond. "The only question that remains: will you yield, in time?" Asked Le Chiffre. Of course – with the film hauling in $600m at the box office.

***Citizen Brando* – Marlon Brando's final, posthumous film, about a Tunisian kid who travels to the USA to meet the former Godfather – was announced. It was eventually released as *Always Brando* in 2011.**



REX

TF INTERVIEW BRYAN SINGER

The X-Men director takes flight with Superman Returns

ON IDENTIFYING WITH SUPES

"I've always identified with him. I was an adopted child... and I'm an American, just like Superman. In a way, he's the ultimate immigrant. Superman is very idealistic and gets hurt sometimes because of it."

ON X-APPEAL

"What inspired me initially was the idea that they were reluctant superheroes, living in a world that hates and fears them. That struck me as very interesting. The idea of being born the way you are, searching for acceptance."

ON JOB SECURITY

"I approach each film as if it's my first and last, so I still have that feeling of, 'What am I doing here again?' But I've improved my shorthand for getting results and understanding the way things work emotionally and structurally."

Subscribe at www.totalfilm.com/subs



JOIN NOW and claim your free £15 bonus

www.skyvegas.com/totalfilm

Wagering requirements and T&C's apply. Please play responsibly.

18+ WHEN THE FUN STOPS STOP gambleaware.co.uk

18+. Your £15 completely free is valid for 30 days from the date of registration. Freeplay bonus is non-withdrawable and must be wagered 20X before withdrawing winnings. New customers only. No deposits required. All game types available at Sky Vegas are included in this Welcome Bonus ie Slot Games, Table Games and Instant Win Games. The 3 game types have different contribution %'s to your Welcome Bonus. The Bonus can only be used on the eligible games at skyvegas.com. Eligibility restrictrions and T&C's apply.

Prop Store®

Ultimate Movie Collectables

London - Los Angeles

Check out our collection of over 7000 props and costumes



New items listed at 10am Monday to Friday | Payment Plans Available

Get your very own piece of movie history today!

PROPSTORE.COM

agenda



The One To Watch

Chadwick Boseman sharpens up for action.

"As far as the Avengers go, they are a means to an end for T'Challa. I think they earn his respect by the end of the movie." Even among superhero cinema's A-team, Chadwick Boseman commands authority as Black Panther, the Wakanda warrior who emerges as a sturdy emotional centre *and* quite the limber scrapper from *Captain America: Civil War*.

Boseman makes a deep impression as the revenge-driven royal, not least on Cap's shield. He's got the moves for it, having nailed a few nifty ones as James Brown in *Get On Up*. "I enjoy the physicality," says Boseman.

After upcoming films including Fabrice du Welz's thriller *Message From The King*, Boseman will tear into Black Panther's solo movie under Ryan *'Creed'* Coogler's fight-fit direction. And if *Civil War* is any proof, the '60s-vintage hero will have Boseman's full respect. "I wanted to be as true as possible to the character, because it's a character people have been waiting on. The character and his world inspire you to pull from historical kings, warriors and kingdoms, especially those from African civilisations. You want to ground him in something tangible." The cutting-edge beckons. **KH**

ETA 9 FEBRUARY 2018 ***Black Panther*** **is currently in pre-production.**

CK LOOMIS/LOS ANGELES TIMES/CONTOUR BY GETTY IMAGES

The need-to-know...

GHOST IN THE SHELL

With filming now underway on Rupert Sanders' live-action adaptation of classic cyberpunk anime *Ghost In The Shell*, here's our first glimpse at Scarlett Johansson's Major in action. Well, if staring real hard out of a window while contemplating your existence as a one-of-a-kind human-cyborg hybrid counts as action. The Major heads up Section 9, an elite task force established to stop only the most dangerous crims, including Michael Pitt's creepy creepster Kuze, a skilled hacker on a mission to wipe out advancements in cyber technology. Controversy has meanwhile surrounded the casting of predominantly white actors in asian roles for the film, which is released on 31 March 2017.





AVATAR

The biggest Hollywood mystery of recent years is how *Avatar*, the highest grossing film of all time by some considerable distance, still doesn't have a sequel. Turns out James Cameron hasn't been cannonballing into swimming pools of money for the last six years, rather he and a team of screenwriters have come up with so much story set in the Avatar universe that they now need *four* further films to tell it all. The first will be released in 2018, with a further trilogy of sequels coming in 2020, 2022 and 2023.

JUMANJI

Dwayne Johnson and Kevin Hart clearly had a blast working on *Central Intelligence*, as the pair are set to jump from MTV Movie Award hosting duties to Jake Kasdan's *Jumanji* reimagining, due for release on 28 July 2017.



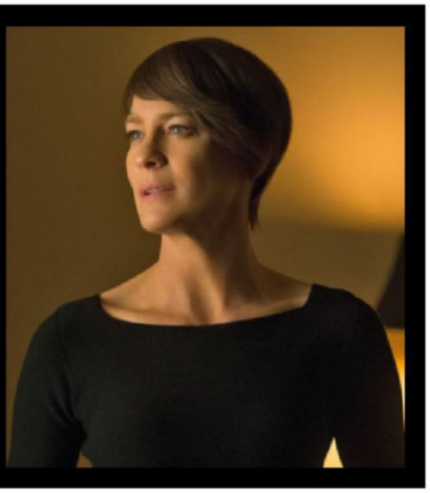
MEG



Forget Vin Diesel and a giant wrench. In what may be the single most exciting piece of casting ever, gravelly-voiced Jason Statham is about to face his toughest foe yet: a 65ft dino-shark. The Stath is currently in talks to star in *Meg* alongside a (presumably) CG Megalodon for director John Turtletaub. The shark doesn't stand a chance.

BLADE RUNNER 2

With filming about to begin on Denis Villeneuve's long-awaited *Blade Runner* sequel, two more names have joined Harrison Ford and Ryan Gosling on the cast: *Guardians Of The Galaxy*'s Dave Bautista and *House Of Cards*' Robin Wright. We'd bet our cherished collection of origami unicorns that they're both Replicants.



The scale

ON FIRE



The Jungle Book Stellar reviews and even better word of mouth helped Jon Favreau's "live action" Jungle Book achieve much more than the bare necessities at the box office with a near $300m opening weekend.



Alden Ehrenreich Following adulation for his scene-stealing turn in *Hail, Caesar!* Alden Ehrenreich is now the rumoured frontrunner for Disney's Han Solo spinoff, sneaking ahead of Taron Egerton and Jack Reynor.



Peter Pan Joe Wright's *Pan* may have got a critical, er, panning, but there's hope for the eternal child yet with Disney developing their own live-action version. *Pete's Dragon* director David Lowery will helm.



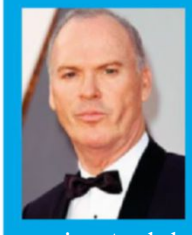
Divergent Has the YA bubble finally burst? *Mockingjay – Part 2* underperformed, and now the latest in the *Divergent* series, *Allegiant*, has stumbled, earning less than half of its predecessor's haul.



Batman V Superman Despite a record-breaking opening weekend, *Dawn Of Justice*'s toxic word of mouth saw box-office takings plummet, falling well short of the $1bn mark.

COOLING OFF

SPIDER-MAN



Hot on the heels of his scene-stealing turn in *Captain America: Civil War*, Spidey's solo movie not only has a new title (*Spider-Man: Homecoming*) but a rumoured villain in the shape of Michael Keaton's Vulture. Keaton really loves playing Birdmen...

REX FEATURES

Subscribe at www.totalfilm.com/subs



In a jam: Darwan (Ben Kingsley) and Wendy (Patricia Clarkson) wait in their own ways for the traffic to clear.

The Spotlight

Life lessons

LEARNING TO DRIVE | Sir Ben Kingsley keeps his eyes on the road.

"I think Ben Kingsley can play everything," says Isabel Coixet. "You put a toupée on him and he can be Donald Trump!" While *Agenda* would pay good money to see Sir Ben take on the Republican candidate, his chameleon-like qualities are not in doubt. Indian (*Gandhi*), Iranian (*House Of Sand And Fog*), Israeli (*Exodus: Gods And Kings*)... You name it, he's been it. Now Kingsley's playing a Punjabi-born Sikh in Coixet's new movie *Learning To Drive*.

Based on a *New Yorker* article by Katha Pollitt, who took driving lessons to refocus after a marital break-up, Kingsley stars as Darwan, a taxi driver who forms a bond with Manhattan lit-critic Wendy (Patricia Clarkson). "The choice of him being a Sikh, which he wasn't in the original story, I thought was inspired," says Kingsley, who pays credit to the film's Sikh advisor Harpreet Singh Toor for helping him learn to don his turban.

Like Pollitt, Clarkson's character is mid-divorce and takes driving lessons from Darwan. "I thought the story really spoke to me," says Coixet, who previously worked with her two stars on 2008's *Elegy*. "I didn't have a driving licence at the time. And I was going through a separation, and I have to say, after reading the story, I learnt to drive in LA. I'm a very bad driver! Or rather, I'm a very bad parker. In LA, you don't have to park; there is always someone doing it!"

In a bizarre quirk of fate, Coixet's own driving instructor was an elderly gentleman who once taught British filmmaker Michael Powell to drive. "There is a pattern here," laughs Coixet, referring to the fact Powell's widow Thelma Schoonmaker – known for editing huge numbers of Martin Scorsese movies – came on board to cut *Learning To Drive*.

'It's wonderful to see an actor truly happy'

The result was a steep learning curve for the Spanish director, who took Kingsley into the Sikh community in New York's Richmond Hill for research. "He was just there, blending with them," she says. "In the basement [*of their centre*], they have a kitchen, and he was sitting on the floor with everybody and he was happy. And it's wonderful when you see an actor truly happy." **JM**

ETA | 10 JUNE *Learning To Drive* opens next month.

Ben Kingsley

The screen icon on warrior life, working with his wife and passing his test.

How did you approach playing a Sikh?
I have met one or two Sikhs in my life, spent time with them. I think I have to refine it down to the simple fact that he is a warrior. Sikhs are a warrior caste. You have to imagine them wearing a sword, if you see what I mean. The sword and the turban go together. I always pictured Darwan in some kind of a uniform. There's something military, something pedagogical about him too... but overall, profoundly decent.

Can you remember your own driving instructor?
I can remember my second instructor, with whom I passed. He was daring, great fun, a charming man. A real teacher. And again, I learnt more than just driving from him. There was something very life-affirming and gentle and affectionate about him. And you didn't feel you were being tested or examined. You felt something was being imparted about being on the road with other people.

Your wife Daniela acts with you in the film. How was that?
Really great... It's always a joy to see her on screen. We are about to work again on a marvellous picture called *Backstabbing For Beginners*. It's about the United Nations oil-for-food scandal, just before the Gulf War, 2002-2003. **JM**

ALLSTAR



THE NEON DEMON

Described by Cannes artistic director Thierry Frémaux as a "Danish cannibal horror movie", Nicolas Winding Refn's third time in competition, following *Drive* and *Only God Forgives*, is a mouthwatering prospect. Comparisons are being made to Darren Aronofsky's *Black Swan*, with a story that sees Elle Fanning as Jesse, an aspiring model who arrives in Los Angeles only to fall prey to a group of vampiric supermodels. Roles for Keanu Reeves, Christina Hendricks, Bella Heathcote and Jena Malone ensure this is officially the coolest cast of the year.

Festival Preview

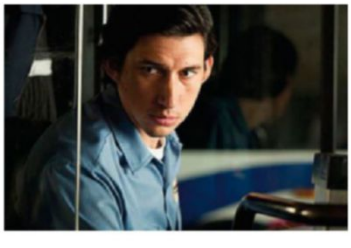
Cannes it

As the world's most prestigious film festival kicks off, we select five must-sees.



CAFÉ SOCIETY

Last time Woody Allen opened Cannes, with 2011's *Midnight In Paris*, it led to the biggest hit of his career. Back again as the curtain-raiser, reuniting with his *To Rome With Love* star Jesse Eisenberg, it's another period comedy/romance. The story of a young man who arrives in 1930s Hollywood to find work, falls in love and gets swept up in the intellectual elite, it's right in Allen's wheelhouse. Kristen Stewart, who also heads Olivier Assayas' comp entry *Personal Shopper*, co-stars.



PATERSON

Jim Jarmusch has two films in Cannes this year. His Iggy Pop doc *Gimme Danger* plays in a midnight screening (where else?) while this more sedate affair, starring Adam Driver, screens in competition. Set in Paterson, New Jersey over the course of a week, Driver plays a bus driver and poet named – you guessed it – Paterson. A minimalist-sounding observational tale, with elements of comedy, the story concentrates on his routines and relationship with wife Laura (Golshifteh Farahani). Presumably he doesn't defect to the Dark Side.



JULIETA

Pedro Almodóvar's 20th feature has already been released in Spain – though his Cannes appearance risks being overshadowed by his alleged links to the Panama Papers. This adaptation of three short stories by Canadian author Alice Munro sees the Spaniard deliver another female-centric tale. Unravelling the story of the titular character (played by Emma Suarez and Adriana Ugarte), it's a mystery where the leading lady is an enigma. A Palme d'Or for Pedro? Don't bet against it.



AMERICAN HONEY

British-born Cannes regular and two-time Jury Prize-winner Andrea Arnold (*Fish Tank*, *Red Road*) makes her first foray over the pond with this road movie. It stars newcomer Sasha Lane as teen runaway Star, who hooks up with some party-animals crossing the American Mid West, making ends meet by selling magazine subscriptions. Co-starring Shia LaBeouf, who reputedly hooked up with Lane off-camera, and Elvis Presley's granddaughter Riley Keough, expect tabloid curiosity to swirl around this one. **JM**

Subscribe at www.totalfilm.com/subs



PHOTOGRAPHER: KEWINDLE / CONTOUR BY GETTY IMAGES

The Talent

Zoey Deutch is graduating to the big time.

She hooked up with Zac Efron in *Dirty Grandpa* and again finds herself surrounded by men behaving badly in Richard Linklater's 'spiritual sequel' to *Dazed And Confused*, the riotous, college-set *Everybody Wants Some!!* "I was the only girl, so I would hang out with the guys a bunch," laughs the 21-year-old actress. "We had a blast."

You aced a chemistry read with male lead Blake Jenner, right?
Chemistry, especially in an audition... I don't know... I actually had no idea what was going on! At the end of the audition, Rick handed me a stack of CDs, and I was like, "Oh, that's so sweet, it's a consolation prize." I later found out that it was some of the music he wanted us to listen to.

Your character, Beverly, brings a different flavour to the testosterone-heavy mix...
She's an artist. She's strong but vulnerable and sensitive, and she's different from the baseball players! I guess on paper, Beverly and I are similar, but when my mum and sister saw the movie, they were like, "Who is *that* person?"

Your family are all actors and musicians. Did you always want to act?
Yes. Like many kids, I wanted to be an astronaut, and then a lawyer... And then I discovered that I could be an astronaut *and* a lawyer, if I was an actress!

You're currently filming *Why Him?* with James Franco and Bryan Cranston...
It's a comedy about a girl who invites her Midwestern family to visit her in college and meet her boyfriend. Her father and boyfriend engage in a kind of war. It's *very* funny. **JG**

ETA | 13 MAY *Everybody Wants Some!!* opens this month.

'I realised I could be an astronaut and a lawyer if I was an actress'



Bitter sweet: Emmanuelle Bercot and Vincent Cassel star.

The Spotlight

Bad Blood

MON ROI | Switchblade Romance star Maïwenn directs a tale of true love gone rotten.

"I believe love is eternal," Maïwenn states with matter-of-fact conviction when *Agenda* meets the French actress turned writer/director on the Croisette, shortly after her latest film, *Mon Roi* (My King), played in competition at the 2015 Cannes film festival. Such a belief, and Maïwenn's refusal to romanticise romance, is the only way to explain the tumultuous, decade-long relationship between Tony (Emmanuelle Bercot) and Georgio (Vincent Cassel), an effervescent thirtysomething lawyer and charismatic restaurateur whose irrefutable true love isn't enough to keep their doomed relationship afloat.

Told in flashback as Tony recovers from a broken leg, her physical recovery mirroring the gradual unravelling of her life with Georgio, it's a film that isn't interested in rom-com tropes or Hollywood happy endings. Rather, the more sobering, true-to-life fact that some people just aren't meant to be together. "My idea was to speak about this passion of love, but not to judge or to pinpoint anyone with a specific responsibility for a relationship failing," Maïwenn explains. "It's interesting to see the variety of reactions the film provokes."

Maïwenn has previous form at Cannes having directed 2011 Jury Prize winner *Polisse*, and recruited Bercot – the director of fellow Cannes 2015 competition entrant *Standing Tall* – as Tony for her ability to embody the young, wide-eyed romantic turned broken soul. Cassel meanwhile was the only choice for Georgio, whose fiery passion and winning humour makes him irresistible, despite his demons. "Vincent actually came very early into my mind, he was in my head when I was writing the script."

Best known for acting in the likes of *The Fifth Element*, *Leon* and *Switchblade Romance*, Maïwenn was in a famously public relationship with director Luc Besson, the pair having a child together when Maïwenn was just 16 years old before breaking up five years later. So did any of her experiences make it into the film? "Consciously not, but unconsciously, very likely. Because the way a director works is with feelings. Even if we are not doing something that is consciously autobiographical, there's no way you can do anything without it. You need those feelings." **JF**

> ***'Some people just aren't meant to be together'***

ETA | 27 MAY ***Mon Roi* is out this month.**

Vincent Cassel

Setting off the French firecracker...

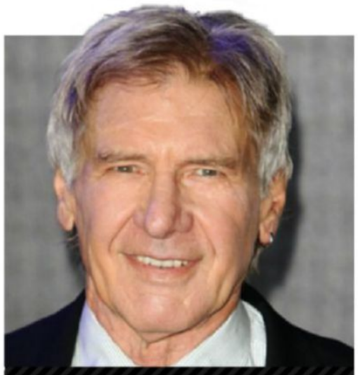
How do you identify with an unlikable character?
It's the story of a woman who fell in love with a piece of shit, but I said, "No, it's a little more complicated than that. Even though the movie is through the eyes of a woman, please let me defend myself."

Do you see a difference between men and women?
We're different. Men are sterile, in a way. That's why we need to work so much, because otherwise what do we do? There's a saying in French: we have our dicks and our knife. And it's kind of true. What do we do? We go out, we kill and fuck and that's it.

How much of yourself did you put into the role?
When you work with Maïwenn, that's what she's waiting for. She wants you to destroy the script, and bring everything you are and to be very generous. For the people who know me, it's very strange to watch because it's full of personal things. The name of the doctor is my doctor. When I talk about my father, I talk about my father. It really gets very personal to work with her. **JF**

REX

Subscribe at www.totalfilm.com/subs



Five alive

Got plans on 19 July 2019? Cancel 'em: the long-rumoured fifth Indiana Jones film finally has a release date. Having given Han Solo a memorable send-off, Harrison Ford swings back into action as Dr Henry Jones Jr, and Steven Spielberg is, of course, returning behind the camera. Also signed: *Kingdom Of The Crystal Skull* screenwriter David Koepp. But with George Lucas and Shia LaBeouf's Mutt Williams so far conspicuously absent from announcements, is a *Force Awakens*-style franchise resurrection in the offing? **JF**

ETA | 19 JULY 2019 ***Indiana Jones 5* is in pre-production.**

Plain talking

Learn the movie lingo

This month:

Match cut

This editing technique is perhaps best demonstrated by one of the greatest shots in cinema history: the centuries-spanning transition between airborne bone club and orbital platform in *2001: A Space Odyssey*. It's a cut between two objects that match graphically, aurally or metaphorically, establishing a continuity in the action over space and time.

ILLUSTRATION: GLEN BROGAN; PICTURE CREDIT: PA



Career injection

ZACK SNYDER | Could adding some humour and humanity mark a new dawn for the slam-bang action film specialist?

While the world mourns (spoiler!) a death at the climax of *Batman V Superman*, spare a thought for another loss. Unnamed on screen, stalwart Jimmy Olsen lasts just minutes in the hands of Zack Snyder, whose rationale runs: "We don't have room for Jimmy Olsen in our big pantheon of characters, but we can have fun with him, right?" So, shot in the head it is.

If Snyder's failure to find space for less "super" characters rankles some comics fans, so does his idea of "fun". When gods fight in Snyder's worlds, humanity and humour are two casualties. As for a third: ambivalent word of mouth, unambiguously poor reviews and a massive second-weekend box-office slide all suggest staying power might take the bullet.

Snyder delivers strong openings but not so much the emotional qualities that keep viewers engaged. His debut, *Dawn Of The Dead* (2004), warned as much: he remade the zombie classic with full-pelt brio, true, but isn't it oh-so-Snyder that the first 10 minutes are the best?

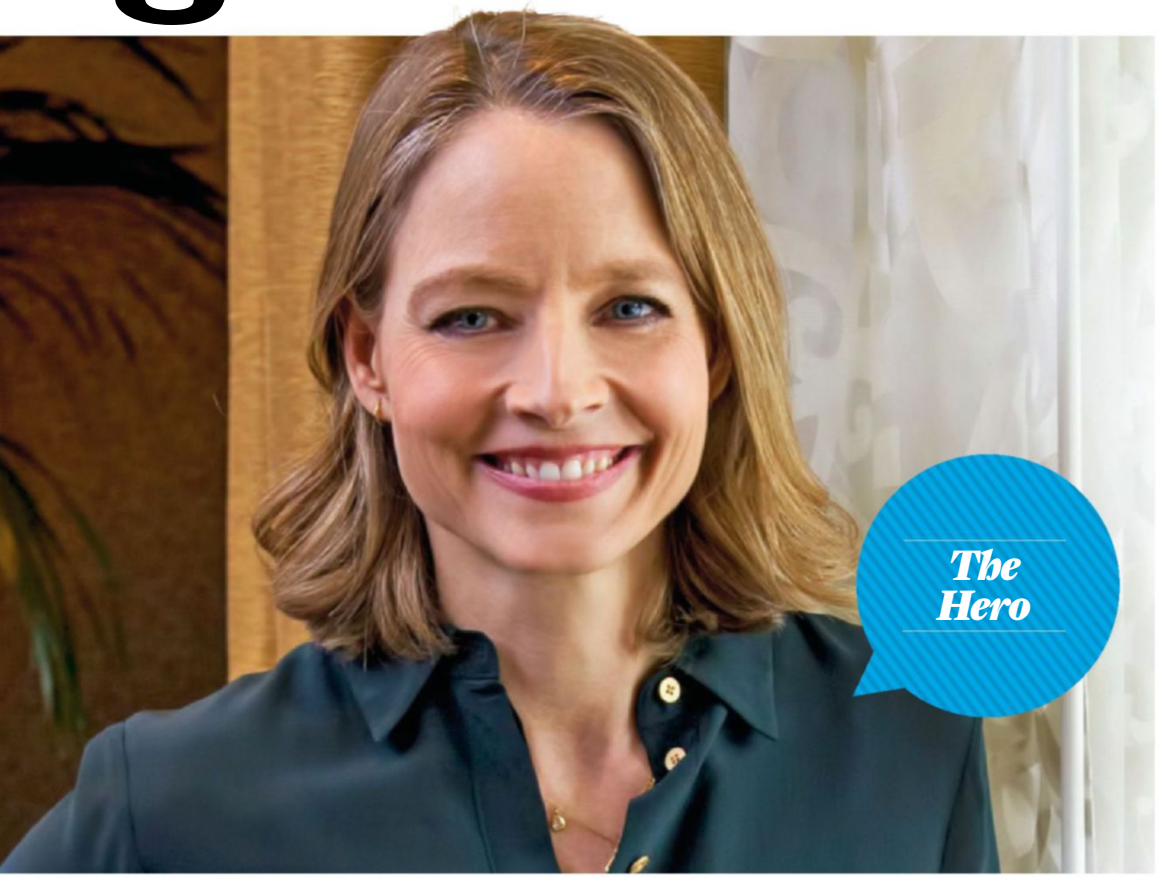
Pumped-up with six-pack dialogue and bombastic pecs, *300* was enjoyably ridiculous but dominated by claret-drunk battle images. Likewise, despite another great opening and Jackie Earle Haley's ace Rorschach, Snyder's slavish *Watchmen* adaptation handled surfaces more persuasively than subtexts: the I'm-too-sexy slo-mo sequences suggested that he found the superheroes more awesome than Alan Moore did. As for the ludicrously violent kids' pic *Legend Of The Guardians: The Owls Of Ga'Hoole*, Snyder clearly found bird rage more awesome than anyone should.

Everything is so awesome in Snyder's worlds, subtlety barely gets a look-in. His first non-adap/non-remake was a creepy case in point. A leering fantasy cast as an empowerment fable, *Sucker Punch* swapped overcooked images and under-considered upskirt shots for feminist nuance. You could argue he hasn't resolved the issue: Gal Gadot looks at ease as Wonder Woman in *BVS* but Snyder didn't half overdo the thigh shots.

But maybe there's hope. Snyder may not give his leads air between money shots but he casts well and composes some striking images. Before the cumbersome climax, *Man Of Steel* combined almost meditative visuals with good sight gags (the tree, the truck) and wicked Superman take-offs. As we write, rumours rumble of *Suicide Squad* reshoots to add more fun and character. "Introduce a little levity and life" may be good advice for Snyder's *Justice League*. Otherwise, the Joker might have the last laugh on Batman. **KH**

FIVE POINT FIX...

1. Sure, show us the money shots – just fewer of them. Snyder's films need air: more *medium* shots.
2. Respect women: Amy Adams' distressed-damsel Lois was a waste of potential. Gal Gadot was underused.
3. Stop cracking heads, crack a smile. A fuller cup of comedy might humanise his films.
4. On which note, give us more Clark Kent. Snyder desperately needs to show the human side of his heroes, not just their heroics.
5. Temper the CGI. We barely saw *BVS*'s final scrap through the explosive FX, let alone cared about its outcome.



The Hero

Jodie Foster

The actress turned director talks about Money Monster...

Double Academy Award winner Jodie Foster has spent all but seven of her 53 years primarily performing for the camera, starting with Disney films as a child actor. From time to time she's also directed films, including *Little Man Tate*, *The Beaver* and now *Money Monster*, a media thriller starring Julia Roberts and George Clooney.

You directed *The Beaver* five years ago. What appealed about *Money Monster*?
There are so many reasons I love the film. The backdrop of the finance world and the world of media with little hints of satire are nice, but the real reason I get involved in movies is the characters and the issues they have that somehow I am trying to work out in my own life.

What's the common issue in this story?
In this film, it really is three guys grappling with their own lack of self-worth. A lot of their lack of self-worth they see projected in the eyes of strong women that they feel they've failed. I don't know why this is, but in every movie I make, the women are incredibly strong and they're the ones producing the men's survival, which is literally what Julia [*Roberts*] is doing in the movie.

How was it working with Julia for the first time?
She's so extraordinary. I'm in awe of her, I have to say. It does make it a little bit hard to work with her because I have to get over the fact that I'm sitting in front of Julia Roberts. Her stuff goes very fast but she's incredibly prepared.

A-listers Julia Roberts and George Clooney do duty in front of the lens in Foster's fourth film, *Money Monster*.



'In every movie I make, the women are incredibly strong'

I feel so lucky that she landed on our doorstep. I only got her for eight days, yet she is on screen for the whole film.

What about George?
This was a tough movie and he had a lot of dialogue squeezed into one time frame, so there wasn't the time for pranking. But George is great. One of the things I love about him most is, he wears the same T-shirt and the same jeans pretty much every day. He has like 10 of the same things, and is always on time. He's a worker bee. But then I'll see him at a junket with those eyes and he looks fabulous.

Let's go back to the topic of self-worth. Is that something you struggle with?
It's something that interests me. It's a real motivation, wanting to be valuable and wanting your life to be meaningful, and what does that mean to people? Does that mean you move to Calcutta with Mother Teresa or do you make as much money as you possibly can so you have more power? What is that sense of value contingent upon?

This film seems to explore how financial success equates to a person's worth...
It does talk about America's very strange relationship with money. It's peculiarly American. It's hard for us to understand what self-worth is without it because we don't have an aristocracy. Each generation has to reinvent itself. You don't inherit your value in our country and that means there's all this pressure. Unless you're rich and famous or have material possessions, you don't know what you're worth.

Are these relatable themes outside of the American perspective?
Yes. There's a whole landscape in the film about the rest of the world. You don't understand how it's all connected with Korea, Iceland and South Africa, but there are three groups of people watching this broadcast and by the end they are involved in unravelling the mystery. That's how our world works now with the global tentacles.

Would you direct a film in Europe?
I'm really drawn to American stories. I've lived all over the world, so it's strange to me that I'm so curious about America. Maybe it's because I've been away... **TB**

ETA | 27 MAY *Money Monster* opens this month.

REX

Subscribe at www.totalfilm.com/subs

Sound bites

Quotable dialogue from this month's movies – and their stars...

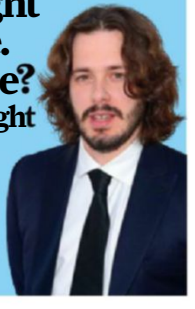


"The Joker is somebody who doesn't really respect things like personal space or boundaries."
Jared Leto explains the odd 'gifts' he's been sending his *Suicide Squad* castmates.



"You've got to be very careful that you're not torturing the material to fit a particular marketing strategy."
X-Men: Origins director **Gavin Hood** reflects on getting *Deadpool* wrong.

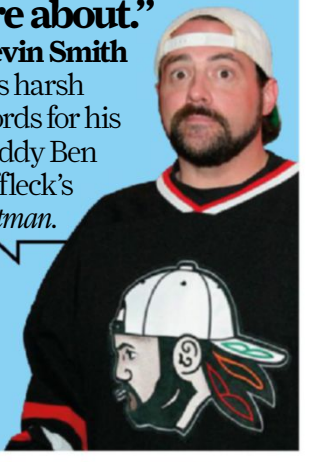
"I want a shared cinematic universe where Mark Ruffalo from *Spotlight* & Sarah Paulson from *People V OJ* get to fight injustice. Who else?
Edgar Wright pitches *TF*'s dream movie.



"People who criticised it are people who think women should not be paid the same as men. So I don't really care what those people think."
Jennifer Lawrence gets to the heart of the pay gap dispute.



"There seems to be a fundamental lack of understanding of what those characters are about."
Kevin Smith has harsh words for his buddy Ben Affleck's *Batman*.



"How do you fill that void of Alan Rickman?"
Sam Rockwell explains why Amazon's *Galaxy Quest* sequel has been put on ice.



"Women in general aren't having enough opportunities and I think we are suffering for it."
Patricia Arquette stands up for women in Hollywood.





"[*Marvel*] have got a monopoly on it, they're doing it and no one else can try and copy it."
Chris Evans may be a little biased, but we see his point.



"You are all my children. And you're lost, because you follow blind leaders."
Apocalypse (**Oscar Isaac**) gets preachy.

"No woman can truly love a man who listens to Phil Collins."
Brendan (**Jack Reynor**) drops a truth bomb in *Sing Street*.



REX FEATURES

ROCKABILIA.COM

YOUR MUSIC MERCHANDISE SOURCE

OVER 100,000 ITEMS FROM YOUR FAVORITE BANDS, MOVIES & TV SHOWS

T-SHIRTS • SLIM FIT TEES • HOODIES • JACKETS
LONG SLEEVES • CREWNECK SWEATSHIRTS • HATS
WOMEN'S FASHION • BABYWEAR • BUTTONS
BEANIES • JERSEYS • DVDs • PATCHES • STICKERS
TOYS • BACKPACKS • BAGS • POSTERS • FLAGS
FOOTWEAR • JEWELRY • KEY CHAINS • WALLETS
LIMITED EDITION COLLECTIBLES • AND MORE...

Rockabilia.com offers the largest selection of entertainment merchandise you will find on the Web - period.
For a free catalog, visit rockabilia.com, call 001-952-556-1121 or write: PO Box 39 Dept TFILM • Chanhassen, MN 55317 • USA

THE GENTLEMEN'S WATCH CO.



YACHTSMAN CHRONO
MEGIR
£39.00



DEVA 1ST EDITION
BURTLEY & BAINES
£124.00



SIGNATURE AUTO
FORSINING
£39.99

- AVAILABLE EXCLUSIVELY at WWW.GWCWATCHES.COM -

EDITED BY **MATTHEW LEYLAND**

Every new movie reviewed & rated Screen

★★★★★ OUTSTANDING ★★★★ VERY GOOD ★★★ GOOD ★★ DISAPPOINTING ★ RUBBISH



FILM OF THE MONTH

"Captain America: Civil War is the superhero slugfest of the summer"

NEW RELEASES 06.05.16 - 02.06.16

OUT NOW

Captain America: Civil War	★★★★★	p46
Creature Designers: The Frankenstein Complex	★★★	p56
Criminal	★	p55
Friend Request	★★	p51
Hardcore Henry	★★★	p57
The Huntsman: Winter's War	★★★	p58
The Jungle Book	★★★★	p52

6 MAY

Evolution	★★★★	p56
Florence Foster Jenkins	★★★★	p54
Robinson Crusoe	★★	p58
The Sky Trembles And The Earth Is Afraid And The Two Eyes Are Not Brothers	★★	p51
These Final Hours	★★★★	p50
Truman	★★★★	p58

13 MAY

Cabin Fever	★★	p56
Everybody Wants Some!!	★★★★	p48
Green Room	★★★★	p55
Kill Command	★★★	p57
Mustang	★★★★	p55
Our Kind Of Traitor	★★★★	p49
The Seventh Fire	★★★	p54
Troublemakers: The Story Of Land Art	★★★★	p56

20 MAY

The Call Up	★★★	p50
Chicken	★★★	p56
Heart Of A Dog	★★★	p51
A Hologram For The King	★★★	p49
Ivan's Childhood	★★★★★	p57
Journey To The Shore	★★	p50
Romeo And Juliet	★★★	p54
The Silent Storm	★★	p54
Sing Street	★★★★	p50

27 MAY

Bobby	★★★★	p54
Close Encounters Of The Third Kind: Director's Cut	★★★★★	p51
The Daughter	★★★★	p55
Gray Matters	★★★	p57
Love & Friendship	★★★★	p51
Mon Roi	★★★★	p58
The Price Of Desire	★★★	p57
Streetdance Family	★★★★	p50
The Trust	★★★	p58

ALSO RELEASED

We couldn't see them in time for this issue, so head to gamesradar.com/totalfilm for reviews of the following:

TITLE	RELEASE DATE
Alice Through The Looking Glass	27 May
Angry Birds	13 May
Bad Neighbours 2	6 May
The Black And White Cat	20 May
The Darkness	13 May
Love In Spain	27 May
Money Monster	27 May
Thomas & Friends: The Great Race	20 May
Top Cat Begins	27 May
X-Men: Apocalypse	18 May

For more reviews visit totalfilm.com/reviews

Animal magic: *The Jungle Book* is reviewed on p52.





Captain America: Civil War

★★★★★ Out now

Avengers disassemble!

IT'S ALL BEEN building to this. From the three-way forest throwdowns and Hulk-shaped sucker punches of *Avengers Assemble*, the prospect of Marvel's mightiest going toe to toe in a superhuman dust-up has been irresistibly enticing. That it arrives in cinemas little more than a month after DC's own clash of the titans failed to land a knockout blow feels all the sweeter, because *Civil War* delivers on the promise of its title in a major way.

The globetrotting plot kicks off in Lagos, where Cap and the new-look Avengers are on a mission to take down Winter Soldier survivor Crossbones (Frank Grillo). In a sequence reminiscent of Michael Mann's *Heat*, directing bros Anthony and Joe Russo significantly up their high-impact, shield-slinging action game.

The mission is a bust – the latest in a laundry list of collateral damage catastrophes leading to the creation of the Sokovia Accords, a decree to police the super crew. Cap takes a stance against; Tony Stark, wracked with guilt over the creation of Ultron, sides with the Accords. Battle lines drawn, matters are further complicated by Bucky Barnes, who's implicated in a terrorist attack that puts both sides, and a certain Wakandan prince, on the Winter Soldier's tail.

In many ways, *Civil War* is the Marvel team-up sequel *Age Of Ultron* should have been. If *The Winter Soldier* was about S.H.I.E.L.D. being ripped apart from the inside, *Civil War* pulls the same trick with the Avengers themselves – screenwriters Christopher Markus and Stephen McFeely carving out satisfying character arcs for every major player. But it's also a Captain America movie through and through, further exploring *The Winter Solider*'s major theme – the cost of freedom – while Bucky is even more integral to the plot here than in the film that bore his name.

Justice is served

As a piece of superhero storytelling, *Civil War* doesn't bring anything particularly innovative to the table. But importantly, given the callous loss of life going on in other

Subscribe at www.totalfilm.com/subs



Cap doesn't help the situation when he hides Tony's helmet.

SEE THIS IF YOU LIKED...

HEAT 1995
Michael Mann's LA crime epic is sympathetic to both sides of the cops vs crims conflict.

CAPTAIN AMERICA: THE WINTER SOLDIER 2014
The Russos establish the template and style for *Civil War* with this conspiracy thriller sequel.

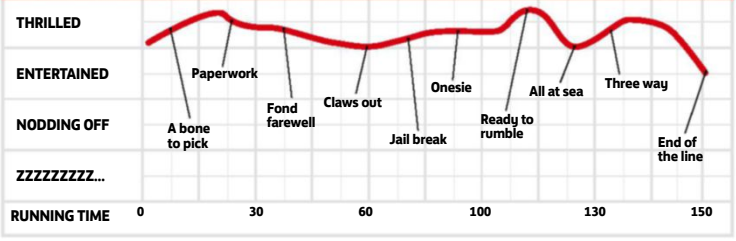
DAREDEVIL SEASON 2 2016
#TeamMatt or #TeamFrank? *Daredevil*'s second season offers a street-level Marvel civil war.

For full reviews of these films visit totalfilm.com/reviews

comic-book movies, the human cost of the Avengers' actions is keenly felt, and addressed in a meaningful way. It makes DC's efforts to tackle the same idea in *Batman V Superman* seem thunderously dunderheaded in comparison.

"It always ends in a fight," says Bucky, and *Civil War* builds to an unforgettable main event. The airport-set battle royale ranks among the most inventive and fun scraps in super-cinema history. The characters may be pulling their punches here – after all, they are the good guys – but a later, three-way fight massively raises the emotional stakes, because after eight years and 12 films it's hard not to care about the people on both sides of the divide.

PREDICTED INTEREST CURVE™



Chris Evans is dependably superb as Steve Rogers: the stoic heart and soul of the MCU. And though he doesn't have as much to chew on this time round, there's little doubt why anyone would follow him into battle. Even better is Robert Downey Jr., who shows a different, more sympathetic, side to Tony Stark. He's less the swaggering snark merchant of movies past, more the elder statesman, reflecting on the consequences of his actions and desperately trying to make amends.

> 'After eight years it's hard not to care about both sides'

Eight-legged geek

More importantly: how do the MCU's new players stack up? Chadwick Boseman's Black Panther has a meaty role in the story. Arriving fully formed, Boseman plays the prince of Wakanda with regal airs, charm and forceful determination. For Important Story Reasons T'Challa's extremely sullen in *Civil War* (hopefully he'll lighten up for the standalone Panther flick), but after donning his fancy vibranium suit, Black Panther's just as capable and acrobatically dazzling as any of the MCU's super-folk.

Better yet is Marvel's all-new Spider-Man. In a surprisingly substantial appearance, 19-year-old Tom Holland not only makes a case for being the best screen Spidey so far, but threatens to steal the entire film. Holland's Peter Parker is perfect – nervy, goofy and instantly endearing. In the airport fight, however, he's truly spectacular, using his webs in hugely entertaining and creative ways, while his motor-mouthed (and charmingly naive) wisecracking couldn't be better. Jon Watts' solo Spidey movie can't come soon enough.

That epic runtime is the only problem. It's generally well-paced, but there are one too many plot swerves as you wait for the gang to suit up and smack down. There's also a slightly icky romantic beat that sabotages the MCU's best love story, and it's a shame the trailers (and LEGO) have given away quite so many of the film's surprises.

If there's a risk of the Marvel 'formula' becoming stale, there isn't any evidence of that here. *Civil War* is a damn-near-perfect popcorn crowd-pleaser that doesn't offer easy answers for its combatants, or the future of the MCU. Team Cap or Team Iron Man? The real winner here is Team Marvel.

Jordan Farley

THE VERDICT **The superhero slugfest this summer deserved. The emotional stakes couldn't be higher, the big fight delivers on every level and Tom Holland's Spider-Man steals the show. Up there with Marvel's very best.**

› **Certificate** 12A TBC **Directors** Anthony Russo, Joe Russo **Starring** Chris Evans, Robert Downey Jr., Sebastian Stan, Scarlett Johansson, Anthony Mackie, Elizabeth Olsen, Chadwick Boseman, Tom Holland, Paul Rudd **Screenplay** Christopher Markus, Stephen McFeely **Distributor** Disney **Running time** 146 mins



The battle for who would buy the next round had already begun.

SEE THIS IF YOU LIKED...

AMERICAN GRAFFITI 1973
Homies, hotrods and wall-to-wall hits in George Lucas' homage to '50s teendom.

ANIMAL HOUSE 1978
Toga! Toga! John Belushi and co. let it all hang out in this seminal comedy.

SLACKER 1991
Linklater's debut establishes his credentials as it tracks various outcasts and oddballs.

For full reviews of these films visit totalfilm.com/reviews

Everybody Wants Some!!

★★★★☆ Out 13 May

Linklater goes to college...

AFTER THE INTIMACY OF *Before Midnight* and *Boyhood*, writer/director Richard Linklater here returns to the kind of freewheeling dramedy with which he made his name in the early '90s. *Everybody Wants Some!!* is, in fact, a "spiritual sequel" to his '93 classic *Dazed And Confused*, with both movies disposing of plot to instead offer anthropological studies of teens in Texas – drugs, sex and rock 'n' roll. But where *Dazed* was set in 1976 over a 24-hour period as high school let out for summer, *Everybody* takes place in 1980 during the first three days at a fictitious college.

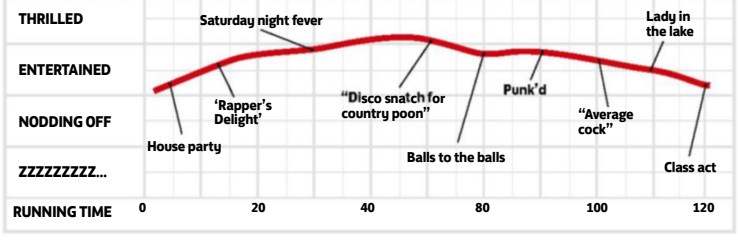
More male-centric than *Dazed*, the film follows freshman pitcher Jake (Blake Jenner of *Glee*, but don't hold that against him) as he hooks up with his baseball buddies. These highly competitive jocks don't take to the field until 80 minutes into the movie, and then not for long, but they play hard nonetheless: table football, ping pong, darts, pool, pinball, Space Invaders, and, of course, chasing ladies, with evenings dedicated to getting wasted and laid.

And that, pretty much, is it, though Jake is the most sensitive and thus gets a romantic subplot with fine arts major Beverly (Zoey Deutch). Here, the pleasure is all in the hanging out with these moustachioed males, listening to their merciless badinage and their "adaptive" chat-up lines as they trek from discos to country bars to punk gigs in search of a good time. There is, of course, a thin line between banter and bullying, flirting and predatory behaviour, and some antics might rub modern viewers the wrong way. But kudos to Linklater for staying truthful – he attended college on a baseball scholarship himself, so he knows these guys, at this time.

> 'A "spiritual sequel" to '93 classic *Dazed And Confused*'

Still, any Neanderthal behaviour is made not just palatable but laugh-out-loud funny by Linklater's sly undercutting of all this ridiculous macho posturing, and by the sheer charismatic force of a fresh-faced ensemble who demonstrate sweet hearts under salty behaviour. The names Tyler Hoechlin, Glen Powell, Temple Baker, J. Quinton Johnson and Wyatt Russell (son of Kurt) might not mean anything now, but then nor did Ben Affleck, Matthew McConaughey, Milla Jovovich, Joey Lauren Adams and Adam Goldberg when *Dazed* came out. Everybody in *Everybody* smashes it out the park, playing dreamers who exhibit a voracious lust for life as they quest for identity. Well, these actors might have found theirs – the next generation of leading men. **Jamie Graham**

PREDICTED INTEREST CURVE™



THE VERDICT Party on, dudes! With tracks from Blondie, Van Halen, Sugar Hill Gang, The Cars and more, Linklater's frat-pack com is an absolute blast. Prepare to be amazed and amused.

› **Certificate** 15 **Director** Richard Linklater **Starring** Blake Jenner, Zoey Deutch, Glen Powell, Tyler Hoechlin, Wyatt Russell **Screenplay** Richard Linklater **Distributor** eOne **Running time** 117 mins

Subscribe at www.totalfilm.com/subs



Even Wilson had abandoned Hanks this time.

A Hologram For The King

★★★☆☆ Out 20 May

Desert worrier...

CLEARLY STILL IN A MUSICAL mood after guest-starring in Carly Rae Jepsen's 'I Really Like You' video, Tom Hanks opens *A Hologram For The King* with a bizarre spoken-word rendition of Talking Heads' 'Once In A Lifetime'. It's an odd intro to a film based on Dave Eggers' Beckettian, Kafkaesque novel, which dumps an IT salesman in the middle of the desert to reflect on the empty aftermath of the American Century. But then Tom Tykwer's adaptation is odd through and through.

Opting for an uneven balance of black comedy and mid-life melancholy to sieve the book's big themes, Tykwer casts Hanks adrift in a film that doesn't quite know what to do with its big star. Luckily, the big star knows exactly what to do – and the end result is a mix of great ideas, loose ends and one seasoned pro on top form.

Hanks plays Alan Clay – a sadsack IT stooge who convinces his boss to send him to Saudi Arabia to sell conference-calling software to the King. The rest of the movie plays like *Waiting For Godot* meets *Eat Pray Love*, with Alan lost and lonely in the middle of a deserted building site with no king, no wifi and an ugly growth on his back that he keeps poking with a fork.

Some of it works, some of it doesn't, but eventually, the film finds its groove, and the last act soars when it zeroes in on Clay's journey of self-discovery – and on Hanks' own fine performance. **Paul Bradshaw**

THE VERDICT **Strand Hanks on a desert island, a pirate ship or in a well-intentioned film without much focus and he'll still find a way of turning it around.**

› **Certificate** 12A **Director** Tom Tykwer **Starring** Tom Hanks, Ben Whishaw, Sarita Choudhury, Tom Skerritt, Sidse Babett Knudsen **Screenplay** Tom Tykwer **Distributor** Icon **Running time** 98 mins

Our Kind Of Traitor

★★★★☆ Out 13 May

Cash and le Carré...

ON THE SLICK HEELS OF THE BBC's *The Night Manager* comes another adaptation of a post-Cold War John le Carré novel. Published in 2010, *Our Kind Of Traitor* was written very much with eyes on Russian oligarchs sweeping into London – and this feature plugs into that notion. A globe-trotting story that takes in Paris and the Swiss Alps, it begins in Marrakech, with ordinary London couple Perry (Ewan McGregor) and Gail (Naomie Harris) enjoying dinner.

Nearby is a table of noisy men, led by the charismatic Dima (Stellan Skarsgård), who invites Perry to join them. Soon enough, he spirits this mild-mannered chap away to a glamorous party. But, as so often in *Our Kind Of Traitor*, the outcome isn't quite what you expect. Dima petitions Perry to take back to London some intel to give to the authorities; a skilled money launderer, he wants to offer details on his criminal paymasters in exchange for protection.

So begins an unusual journey, as Perry becomes embroiled in a matter of national security, led by Damian Lewis' British intelligence officer, who has his own reasons for bringing Dima in. Directed by telly veteran Susanna White from a script by Hossein Amini (*Drive*), the film broaches themes of high-level government corruption and the sway of big business. But the emotional hook is Perry and Gail's relationship – one that feels like its run its course until the charismatic Dima comes into their lives. Skarsgård, with his hair slicked back, is the perfect choice as the garrulous money launderer, while McGregor and Harris play the ordinary Joes well. True, it's more solid than spectacular, but it blindsides you on more than one occasion. **James Mottram**

THE VERDICT **A respectable adap, with honest performances and unflashy direction. Not as glitzy as *Night Manager*, but le Carré fans will find much to enjoy.**

› **Certificate** 15 **Director** Susanna White **Starring** Ewan McGregor, Naomie Harris, Damian Lewis, Stellan Skarsgård, Jeremy Northam **Screenplay** Hossein Amini **Distributor** Studio Canal **Running time** 107 mins



Naomie was unconvinced by Ewan's attempt at double denim.



Reservoir Dogs: The Dublin Years.

Sing Street

★★★★☆ Out 20 May

Once more with feeling.

A REMIX OF THE (OSCAR-) winning formula that reaped dividends in *Once* (2007), John Carney's feelgood musical comedy follows another down-on-his-luck Dubliner writing songs to escape – and impress a girl. The kicker this time is that our singer is a) not yet much cop (unlike *Once*'s Glen Hansard, whose golden tones could make stones weep); and b) 14 years old. In dismal mid-1980s Dublin, young Cosmo (Ferdia Walsh-Peelo) is condemned to change schools to the rundown Synge Street because his family (dad Aidan Gillen, mum Maria Doyle Kennedy, little sister Kelly Thornton and older brother Jack Reynor) is falling apart. Picked on by the other pupils – not to mention the priests – he forms a pop band, Sing Street, to catch the eye of rebellious Raphina (Lucy Boynton).

Surprisingly silver-tongued, despite his sensitive nature, Cosmo somehow persuades her to star in the band's videos, beginning with a Duran Duran pastiche called 'Riddle Of The Model'. Against all odds, it works – as does the first hour of the film, which is funny and touching. Walsh-Peelo and Boynton prove likeable performers, and Reynor's bedroom-philosopher dispenses pop-cultural nuggets such as: "No woman can ever truly love a man who listens to Phil Collins."

Crucially, Cosmo and Raphina really do seem to care about each other: "Sometimes I want to cry just looking at her," he admits. As he's proved in the past (see also *Begin Again*), Carney is good at showing songs – and people – coming together, and *Sing Street*'s music is just ramshackle enough to convince.

If only the same could be said of the last reel, which evaporates all-too-readily into wish fulfilment, via a song that reminds us a bit too closely of Carney's past glories. But if *Sing Street* doesn't quite reach *Once*'s award-magnet heights, it's still a more than welcome reprise. **Matt Glasby**

THE VERDICT Like the best pop bands, *Sing Street* is more than the sum of its parts; like the canniest pop songs, it transcends a familiar formula with charm.

› **Certificate** 15 **Director** John Carney **Starring** Ferdia Walsh-Peelo, Lucy Boynton, Jack Reynor, Aidan Gillen, Maria Doyle Kennedy **Screenplay** John Carney **Distributor** Lionsgate **Running time** 106 mins



JOURNEY TO THE SHORE

★★☆☆☆ Out 20 May

A MELANCHOLY GHOST STORY FROM Kiyoshi Kurosawa (*Tokyo Sonata*). Three years after he drowned himself in the sea, Mizuki's husband Yusuke returns. He's dead, but doesn't look it, and is visible to anybody. He takes her on a journey to meet some of the people who've been good to him since he died; some of them also dead, some not. It's an intriguingly different take on the supernatural, with Eri Fukatsu and Tadanobu Asano appealing as the leads, but Kurosawa draws it out to the point of tedium. An overemphatic score doesn't help either. **Philip Kemp**

› **Certificate** 12 **Running time** 128 mins



STREETDANCE FAMILY

★★★★☆ Out 27 May

CINEMAS ARE PRACTICALLY POPPING with hip-hop dance dramas, but this low-budget doc is the real thing. It follows dance crew/*Britain's Got Talent* finalists Entity and their journey to the under-16s Hip-Hop World Championship – a journey fraught with setbacks and crises. There's even a last-minute knee injury. The doc's real heart, however, is its adults, for whom Entity is as much about community and purpose as fancy footwork. That goes especially for instructor Tashan, a figure of immense warmth and inspiration who reminds us that good things do happen to good people. **Stephen Kelly**

› **Certificate** 12A **Running time** 97 mins



THE CALL UP

★★★☆☆ Out 20 May

FILLED WITH ACTION, INTRIGUE AND snazzy visuals, writer/director Charles Barker's first feature impresses, even if the concept is hard to swallow. Taking an obvious cue from *Call Of Duty*, it sees top online gamers mysteriously called together to compete in a lifelike VR shoot-'em-up involving futuristic tech outfits. Once the visors are down, a clinical environment transforms into a gritty battleground; but things get serious when it becomes apparent the deadly consequences of the game extend to real life too. If only it weren't so easy to see so many logic glitches in Barker's script. **Matt Looker**

› **Certificate** 15 **Running time** 87 mins



THESE FINAL HOURS

★★★★☆ Out 6 May

AN AUSSIE ENTRY IN THE END-OF-the-world sub-genre, *TFH* sees James (Nathan Phillips) leave his pregnant girlfriend Zoe (Jessica De Gouw) behind while he sets off to party hard before a meteor hits. En route, however, his plans change when he saves a 10-year-old girl (Angourie Rice). Sure, the core tale of personal redemption is standard stuff but Zak Hilditch's breathless, batshit-crazy thriller tears through orgies, mass suicides and murderous rampages to conclude on a scene as moving and terrifying as the climax of *Melancholia*. Hold on tight. **Jamie Graham**

› **Certificate** 15 **Running time** 87 mins

Subscribe at www.totalfilm.com/subs



HEART OF A DOG

★★★☆☆ Out 20 May

DOG LOVERS REJOICE AT MUSICIAN and multimedia artist Laurie Anderson's canine home movie. It is, of course, far more than just clips of her rat terrier Lolabelle (although you do get to see her pooch play a miniature keyboard). Mixing animation, music and Anderson's voiceover, it's a meandering meditation on life, death, art, literature and politics. Along the way, Anderson gives us a glimpse of artist Julian Schnabel, lets us hear her ex Lou Reed and ponders the state of post-9/11 America. Not for everyone, yet packed with personality. **James Mottram**

› **Certificate** TBC **Running time** 95 mins



FRIEND REQUEST

★★☆☆☆ Out now

POPULAR LAURA (ALYCIA DEBNAM-Carey) accepts a friend request from loner Marina (Liesl Ahlers) but recoils when she sees the disturbing content Marina posts to her account. When Laura unfriends her, Marina commits suicide – and then the haunting begins... With more inventive frights, the story might not have mattered, but even the monsters here are boring; CGI wasps and coloured contact lenses aren't as terrifying as director Simon Verhoeven seems to think, and all the loud bangs in the world can't hide the lack of tension. **Sarah Dobbs**

› **Certificate** 15 **Running time** 92 mins



THE SKY TREMBLES AND THE EARTH IS AFRAID AND THE TWO EYES ARE NOT BROTHERS

★★☆☆☆ Out 6 May

THE TITLE GIVES SOME IDEA OF THE near-impenetrable odyssey on offer from artist/filmmaker Ben Rivers. The loosely meta narrative sees a director shooting his masterpiece in Morocco and struggling to work with the local cast and crew. Eventually he walks off set and is kidnapped by nomads who rip out his tongue and make him wear a suit of tin lids. There are lots of themes floating around but none have much impact. **Matt Looker**

› **Certificate** TBC **Running time** 95 mins



CLOSE ENCOUNTERS OF THE THIRD KIND – DIRECTOR'S CUT

★★★★★ Out 27 May

THE STORY OF A COSMIC VISITATION among ordinary folk-turned-obsessives, Spielberg's masterpiece is that rare blockbuster – at once grown-up, yet full of fairytale, childlike wonder. Re-released in nostalgic 35mm, in its final and surely most satisfying version it's an unusual blend of 1970s conspiracy thriller, harrowing domestic drama (replete with child abduction and nervous breakdowns) and dazzling light show, featuring peacenik aliens. You owe it to yourself to watch it on the biggest screen possible. **Ali Catterall**

› **Certificate** PG **Running time** 137 mins



Staff arriving to the *Total Film* office.

Love & Friendship

★★★★☆ Out 27 May

Austen-powered...

WE SEE ALL TOO LITTLE OF Whit Stillman. It's 26 years since his debut film, *Metropolitan* (1990), wowed audiences with a taste for sophisticated social comedy, and since then he's only racked up five features in total. So it's good to see that his latest, Jane Austen adap *Love & Friendship*, is such a delight.

The short novel it's taken from, *Lady Susan*, was written by Austen when she was about 19 and not published till some 50 years after her death. It's unusual for her, first because it's almost all written in the form of letters, and second because her heroine, Lady Susan Vernon, is a woman of great charm and beauty, sharp intelligence – and no moral sense whatsoever. She'll seduce any man she fancies, married or not, and cheat and scheme without scruple to get whatever she wants.

The role's a gift to an actress with a gift for subtle comic timing – so who better than Kate Beckinsale, rescued from a slew of rubbishy vampire movies and carrying it off with irresistible wit and poise. In support she's got her co-star from Stillman's *The Last Days Of Disco* (1998), Chloë Sevigny, as a Yankee married to a grumpy elderly Brit (Stephen Fry) who keeps threatening to send her back to (horrors!) Connecticut. Comedy of a broader sort is provided by Tom Bennett as a fatuous young aristo of great wealth and scant brainpower.

Austen seems to have tired of her epistolary opus, abruptly cutting it off short with a cursory 'Conclusion'. While remaining faithful to her plot, Stillman's done an impeccable job of fleshing out the characters, adding his own period-style dialogue that meshes seamlessly with that of the original, and rounding it all off with a far more satisfactory ending. It's his first foray into the world of costume drama, and suits him like a well-tailored pair of britches. Let's hope we can expect more from him in a similar genre.
Philip Kemp

THE VERDICT **A lesser-known novel by Jane Austen becomes an auspicious foray into costume drama by Whit Stillman. Kate Beckinsale shines.**

› **Certificate** U **Director** Whit Stillman **Starring** Kate Beckinsale, Chloë Sevigny, Xavier Samuel, Emma Greenwell, Tom Bennett **Screenplay** Whit Stillman **Distributor** Curzon Artificial Eye **Running time** 93 mins



The Jungle Book

★★★★☆ Out now

Forget about your worries...

IN 2008, SNIDE pre-release remarks about Marvel Studios deploying so-called "second-string superheroes" were retracted when Jon Favreau's *Iron Man* replaced cynics' smirks with grins of pleasure. Swapping heavy metal for hair, Favreau's beautifully rendered remake pulls off a similar surprise. Digging in to the potential for fun, ferocity and fur fetishism in his source material, he has steered a high-risk proposition into something special: an affecting old-school adventure and, effectively, a standard-setter for Disney's "military style" remake campaign.

True, the addition of Wolfgang Reitherman's 1967 classic to the ranks of the reimagined didn't seem cause for excitement initially, given the recent form of both Favreau and other such remakes. Hits or not, *Alice In Wonderland* (2010), *Maleficent* (2014) and *Cinderella* (2015) were not loved like their parent animations. The decision to re-envisage Walt's final Disney film raised yet more eyebrows, due to the original's King Louie-class ranking in Mickey's kingdom and the fate of Favreau's last blockbuster (*Cowboys & Aliens*) hardly lifting expectations.

Yet right from the off, Favreau ensnares our trusssst. Combining a nod to *The Jungle Book*'s prime position in Disney history with a tantalising tug into a verdant landscape, the camera pulls back from the Disney logo into the jungle – and *what* a jungle it is. With post-*Avatar* 3D still often eyed suspiciously, the layering of foreground detail (swinging vines, theatrically deployed rain curtains...) and far-reaching depths here reiterates 3D cinema's potential for immersing us in worlds.

Wrath of Khan

Once we're in position, settling in to this live-action world is made easier by writer Justin Marks' well-paced mix of Rudyard Kipling's darker source tales, the fizzy Disney original and a few fresh, knowing twists. Played with disarming ease by newcomer Neel Sethi, Mowgli has been raised by wolves (Lupita Nyong'o voices his

Subscribe at www.totalfilm.com/subs



Look into my eyes, the eyes, the eyes, not around the eyes.

SEE THIS IF YOU LIKED...

AVATAR 2009
James Cameron's psychedelic jungle wonderland glows with disco delights and bristles with toothy dangers.

LIFE OF PI 2012
Ang Lee's impossible triumph: Richard Parker and Yann Martel's novel brought to thrilling life.

DAWN OF THE PLANET OF THE APES 2014
Toby Kebbell and Andy Serkis deliver performance-cap miracles in a bar-raising sequel.

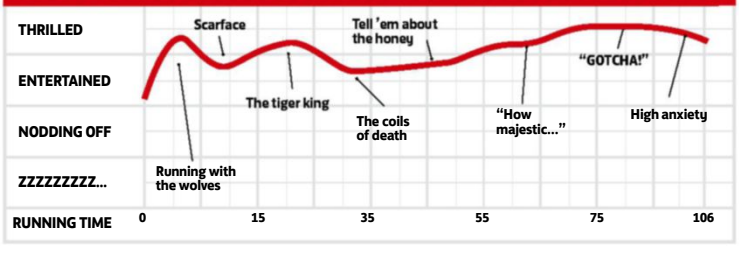
For full reviews of these films visit totalfilm.com/reviews

'mum' with gentle charm) and the panther Bagheera (Ben Kingsley). Yet when a drought and a water truce unite the jungle's animals, a tiger eyes the man-cub disapprovingly. His face seared after an encounter with humankind's 'red flower', Shere Khan (Idris Elba, oozing menace) wants Mowgli gone. For good, if necessary.

Khan's not exactly bloodless coup might put some kids off cats for life, yet Favreau navigates ferocity and fun without letting one outweigh the other. This jungle has dangers, but a fatal dip into self-consciously 'dark' makeover terrain isn't among them. As the threats of Khan and a storm rip Mowgli from his pack, further scares include the man-cub's meeting with Kaa the snake – a hypno-trippy face-off voiced by Scarlett Johansson that makes *Under The Skin* seem almost like, well, Disney.

Assuming it's no spoiler to say our hero survives being crushed, swallowed, spewed-up and eaten whole, a more loving embrace then balances the fear/fun scales. Recasting Baloo was a tall order, given

PREDICTED INTEREST CURVE™



'Khan's not exactly bloodless coup might put some kids off cats for life'

Walt's genius appointment of bandleader Phil Harris in 1967. Yet Favreau secures a runaway voice star in Bill Murray, whose wearily mellowed tones imbue the honey-lovin' lummox of a sloth bear with a laid-back personality as alluring as his coat.

Fur real

With every hair wondrously rendered, the rich animal effects almost justify the remake alone. You want to reach in and grab big fistfuls of Baloo; you'd do the same to Khan too, were it not for the fearsomely muscular roll of his flanks or thud of his paws.

If CGI still sometimes struggles to interact with the world depicted, this is not the case here. The thunder of stampeding buffalo and the adorably hefty thump of Baloo, number among many seemingly incidental pleasures that, in effect, pull us into the world. If the plot doesn't hook you then – as Kaa once hissed – "Slowly and surely/Your senses will cease to resist."

Toes will twitch too as old songs are revived, though perhaps not as much as hoped. Murray's languid croon is practically the vocal equivalent of a nap in a hammock; Christopher Walken's voice isn't wasted, either, in his droll mob kingpin-style take on King Louie. Yet Walken's 'I Wan'na Be Like You' lacks Louis Prima's jazzy zing.

What Favreau does succeed in splicing, emphatically, is adventure and heartfelt investment. As the climax approaches, spectacularly mounted set-pieces include a masonry-crumbling monkey temple ruck and a fire-licked final fight. Yet time is found for a *Dumbo*-grade tear-jerking elephant encounter and some lovely bear/man bonding, anchored in Baloo's concerns about Mowgli's return to humanity, with its coming-of-age resonances. "They'll ruin him," mourns Murray, touchingly. That might be so: but Favreau has done right by his charge. **Kevin Harley**

THE VERDICT **Disney's return to the jungle is lovingly executed, emotional and exciting, with eye-boggling effects and fully engaged voice-work. Bears and original *Book*-lovers can rest at ease.**

› **Certificate** PG **Director** Jon Favreau **Starring** Bill Murray, Neel Sethi, Lupita Nyong'o, Idris Elba, Ben Kingsley, Scarlett Johansson, **Screenplay** Justin Marks **Distributor** Walt Disney **Running time** 106 mins



His fetish was having his ear tickled with her tiara.

Florence Foster Jenkins

★★★★☆ Out 6 May

A trill a minute...

YOU WAIT AGES FOR A FILM about the eponymous American socialite and amateur operatic soprano who was ridiculed for her godawful squawking (sure you do... no? Well, just go with it) and then two come along. While French offering *Marguerite* was first out of the gate and, with its darker take on the material, arguably superior, *Florence Foster Jenkins* is the rendition that will pack punters in (sort of).

Directed by Stephen Frears, this is the kind of sophisticated comedy that's rarely seen these days outside of the movies of Woody Allen and Whit Stillman. Set among New York's elite, Florence's deep passion for opera and even deeper pockets see her act as a patron to the city's musos and warblers. Thing is, those who take so plentifully must also give back, meaning pasting on their rictus grins and applauding when Florence herself takes to the stage to caterwaul.

It's essentially a one-joke movie and watching Meryl mince and maul threatens to wear as thin as her reedy voice (in truth, Streep's a half-decent vocalist). But the material is elevated by the touching take on the relationship between Jenkins and her husband, failed actor St Clair Bayfield (Hugh Grant, funny and tender), who has a mistress (Rebecca Ferguson) but nonetheless cares deeply for his generous-hearted, deluded wife. Private moments between the couple are genuinely touching, as is St Clair's willingness to do whatever it takes to support Florence.

Add in the beautifully decorated interiors, a finely judged turn from Simon Helberg as Jenkins' snivelling vocal coach and a running gag about potato salad, and this hits enough high notes to warrant an appreciative audience. **Jamie Graham**

THE VERDICT With Streep on grandstanding form and Grant given a rare chance to show his range, this is an intelligent dramedy that moves and amuses.

› **Certificate** PG **Director** Stephen Frears **Starring** Meryl Streep, Hugh Grant, Rebecca Ferguson, Simon Helberg **Screenplay** Nicholas Martin **Distributor** Pathé **Running time** 110 mins



BOBBY

★★★★☆ Out 27 May

RELEASED TO MARK THE 50TH anniversary of England's World Cup triumph, this polished doc pays tribute to that winning team's golden-haired captain Bobby Moore. Drawing on interviews with Moore's relatives, colleagues and friends, and plentiful archival footage, director Ron Scalpello positions his subject not just as a talented and dedicated footballer, but as one of a new breed of working-class heroes to emerge in '60s Britain. Moore's national-treasure status today stands in stark contrast to his shameful treatment by the FA and West Ham following his retirement. **Tom Dawson**

› **Certificate** PG **Running time** 97 mins



THE SEVENTH FIRE

★★★☆☆ Out 13 May

TERRENCE MALICK 'PRESENTS' AND Natalie Portman exec produces, but this illustrious duo are mere cheerleaders for Jack Pettibone Riccobono's debut feature, a fly-on-the-wall doc that takes us into the White Earth Reservation in Minnesota. Zeroing in on criminal Rob Brown and his teenage protégé-of-sorts Kevin Fineday, it's a bleak tale of drug use, unplanned pregnancies and jail-hopping. Uplifting it isn't, but there's poetry to be found in these desperate lives, and Riccobono never judges or sensationalises his subjects. Sensitive, if slightly unfocused. **James Mottram**

› **Certificate** 15 **Running time** 76 mins



THE SILENT STORM

★★☆☆☆ Out 20 May

BOND CUSTODIANS BARBARA Broccoli and Michael G. Wilson are among the exec producers of this overwrought period drama, which doesn't want for notable names but does cry out for a script rejig. Set on a bleak Scottish island in the 1950s, it finds Damian Lewis fit to burst as a fire-and-brimstone preacher who takes out his fury at an understandably depleted congregation and his spouse. Into this hotbed of marital discord comes Fionn (Ross Anderson), a youth offender from Glasgow who soon wishes he was anywhere else. The feeling's soon mutual. **Neil Smith**

› **Certificate** 15 **Running time** 102 mins



ROMEO AND JULIET

★★★☆☆ Out 20 May

BREAKING NEW GROUND FOR A screen treatment, Franco Zeffirelli's 1968 film of this classic tragedy casts the star-crossed lovers close to the age the Bard specifies. Leonard Whiting and Olivia Hussey were mid-teenagers at the time and the inexperience shows, but there's a fresh eagerness that animates their performances. Less faithfully to the original, Zeffirelli chops out half the text, and treats the rest to a lush, over-upholstered production that slows and cloys the action. Still, the Italian locations look glorious, and Nino Rota (*The Godfather*) contributes one of his finest scores. **Philip Kemp**

› **Certificate** PG **Running time** 138 mins

Subscribe at www.totalfilm.com/subs



CRIMINAL

★☆☆☆☆ Out now

KEVIN COSTNER, GARY OLDMAN AND Tommy Lee Jones together again? No, this isn't the *JFK* reunion you're looking for. Director Ariel Vromen fumbles this appalling thriller in which Costner's psycho receives memory implants from Ryan Reynolds' early-exiting CIA agent in order to finish a mission. It's both horribly violent and laughably written ("Who punches someone in a patisserie, you animal?"). Jones and Oldman are on autopilot, while Costner grizzles like a sore-headed bear. Only Gal Gadot, as Reynolds' widow, has any cred in this utter pap. **James Mottram**

› **Certificate** 15 **Running time** 113 mins



SUBURRA

★★★★☆ Out 24 June

FRESH FROM TURNING *ROMANZO Criminale* and *Gomorrah* into top TV, director Stefano Sollima launches a new multi-level crime saga for Netflix. Sollima's 2011-set epic centres on a sleazy politician (Pierfrancesco Favino) sucked into trouble when a night with an underage prostitute goes south. Against a backdrop of fiscal, religious and meteorological upheaval, Sollima interweaves gangsters, pimps, junkies and scary dogs with pungent echoes of venal Ancient Rome. This is TV-targeted storytelling at its most cinematic. **Kevin Harley**

› **Certificate** TBC **Running time** 130 mins



THE DAUGHTER

★★★★☆ Out 27 May

AUSTRALIAN THEATRE DIRECTOR Simon Stone makes an impressive feature debut with this loose reworking of Ibsen's *The Wild Duck*. Geoffrey Rush and Sam Neill play ageing patriarchs of two intertwined families in a small-town drama loaded with secrets, lies, guilt and betrayal. From these two downwards, the cast is superb – from Paul Schneider, as Rush's prodigal son, to *Homeland*'s Miranda Otto, and Odessa Young as the titular offspring. Subtle and skilled, this simmers for long periods until its highly satisfying finale. **James Mottram**

› **Certificate** 15 **Running time** 94 mins



MUSTANG

★★★★☆ Out 13 May

EARLY ECHOES OF *THE VIRGIN Suicides* give way to richer pickings in Turkey's entry for 2016's Best Foreign Language Oscar. Deniz Gamze Ergüven's debut focuses on five sisters held under virtual house arrest by their uncle over the summer hols. The girls are 'coached' for womanhood, but acts of resistance and dashes of humour emerge. The tension between oppression and youth is so beautifully played (Günes Sensoy stands out) and poised – dodgy voiceover aside – the final glimmer of hope makes you want to punch the air. **Kevin Harley**

› **Certificate** 15 **Running time** 94 mins

Green Room

★★★★☆ Out 13 May **Battle of the band...**

THE PROBLEM WITH MOST horror films is that you know you're watching one, and the characters don't. The settings are otherworldly, impossible, clearly not ours; stupid decisions are made and stuck to. Refreshingly, Jeremy Saulnier's follow-up to excellent revenger *Blue Ruin* (2013) takes place in a recognisably real milieu – the scuzzy hand-to-mouth slog of touring US punk band the Ain't Rights – and its characters make convincing choices when the (metaphorical) shit hits the (actual) fan.

Fresh (or should that be unfresh?) from performing to a bunch of neo-Nazis in a grim Oregon backwater, the band witness a murder backstage. Immediately, bassist Pat (Anton Yelchin) does *exactly* what anyone else would: he runs away, fast, while phoning the police. Not that it does any good, as the band end up locked in the eponymous locale with aptly named thug Big Justin (Eric Edelstein), innocent bystander Amber (Imogen Poots) and a dead body, while Darcy (Patrick Stewart) and his skinhead hordes arm themselves outside.

The Ain't Rights (including Alia Shawkat, Joe Cole and Callum Turner) feel like a genuine band, turning from bon mots ("They run a tight ship"/"Except it's a U-Boat") to bust-ups, and Darcy's twisted fiefdom is as depressingly mundane as it is dangerous (think *True Detective* sans sun). Even when the two groups face off against each other with nasty homemade weapons, Saulnier's script retains its smarts: attack dogs are vanquished with feedback squall from the venue's speakers, and each character, however small, has an arc, however bloody (including those dogs).

Among a great cast (with *Blue Ruin*'s Macon Blair offering strong support), a few of the actors seem slightly too famous to shuffle off early, but that concern quickly dissipates when Stewart starts oozing mesmerising menace, and the claret – and the limbs – start flying. The result is tense, credible, and rare as hell: a horror film that doesn't act like one. **Matt Glasby**

THE VERDICT **For a film that repeatedly questions the legitimacy of its punk rocker heroes, Saulnier's second salvo is the real deal: a ferocious siege movie that cuts straight to the bone.**

› **Certificate** 18 **Director** Jeremy Saulnier **Starring** Patrick Stewart, Anton Yelchin, Imogen Poots, Alia Shawkat, Joe Cole **Screenplay** Jeremy Saulnier **Distributor** Altitude **Running time** 94 mins



The final of the belching contest was underway.



He was taking rock pooling to the next level.

Evolution

★★★★☆ Out 6 May

Troubled waters...

TWELVE YEARS ON FROM the dreamy unease of her 2004 debut, girls' boarding-school enigma *Innocence*, Lucile Hadžihalilovic re-confirms her visionary promise. Her second film flips the gender script with a focus on boys, and in other ways that shouldn't be spoilt. But what holds firm is her flair for controlled provocation, embedded in brain-teasing ideas and images as searing as the retina-scalding sun with which she opens.

That sun bears down on a matriarchal seaside community, where young Nicolas (Max Brebant) returns from a swim to tell his mum (Julie-Marie Parmentier) about a body found underwater. But mother has other things in mind, like cooking gross concoctions for her boy. Or administering the medicine he needs for the changes boys go through. You know, like lizards.

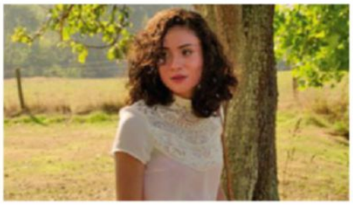
The secrets unveiled demand to be experienced rather than explained, so suffice to say they range from a strange starfish to the local mums' nocturnal pastimes, which resemble some Lovecraftian ritual of the flesh. Then things get *really* weird as the boys are taken to a hospital, where truths emerge in an immersively scored mix of dream film and body horror.

Davids Lynch and Cronenberg would approve, but comparisons can stop there because Hadžihalilovic's steady approach to freaky bio-shit summons a unique mix of warmth, wonder and WTF-ery. Nor is she out to shock, as sometime collaborator Gaspar Noé (*Love*, *Enter The Void*) has been accused of. While understated performances and careful pacing stave off hysteria and crude jolts, Hadžihalilovic leavens the taboo-trashing with a tender bond between Nicolas and Roxane Duran's nurse, which takes us in surprising directions.

As we're steered from nightmares to raptures, the mix of horror, sci-fi, puberty fable and gender-twisting perhaps strains the narrative. But two certainties hold: it'll stick with you, and Hadžihalilovic is in total command of her evolution. **Kevin Harley**

THE VERDICT **Hadžihalilovic's return doesn't disappoint: with poetic style and horror-shaped daring in sync, she mounts an unsettling mind-boggler. Dive in, but mind the starfish.**

› **Certificate** 15 **Director** Lucile Hadžihalilovic **Starring** Max Brebant, Roxane Duran, Julie-Marie Parmentier, **Screenplay** Lucile Hadžihalilovic, Alante Kavaite, Geoff Cox **Distributor** Metrodome **Running time** 82 mins



CHICKEN

★★★☆☆ Out 20 May

OF MICE AND MEN MEETS KES IN a lo-fi Brit flick about Richard (Scott Chambers), a young man with learning difficulties, a loutish big brother (Morgan Watkins) and a best friend in the form of a chicken. Set in a rural backwater of junkyards, dilapidated caravans and violence, Joe Stephenson's adap of Freddie Machin's play offers a brief respite from miserabilism in the appealing friendship that develops between Richard and new arrival Annabell (Yasmin Paige). Shame, then, that viewer patience is tested by an incestuous plot twist that's mother-clucking demented. **Neil Smith**

› **Certificate** 15 **Running time** 86 mins



TROUBLEMAKERS: THE STORY OF LAND ART

★★★★☆ Out 13 May

SIZE MATTERS IN JAMES CRUMP'S visually gob-smacking art-doc. Earth was the medium for its posse of '60s art-world mavericks; among them, Michael Heizer, Robert Smithson and Nancy Holt rejected galleries and inscribed audacious visions on the American Southwest's landscapes. Using archival interviews to show how enviro-concerns and oppositional thinking drove them, Crump sometimes moves too briskly, but the awe-inspiring imagery speaks volumes: this big-thinking art demands big-screen respect. **Kevin Harley**

› **Certificate** TBC **Running time** 71 mins



CREATURE DESIGNERS: THE FRANKENSTEIN COMPLEX

★★★☆☆ Out 22 April

FOR ALL THE EXPERIENCED FX designers talking about their iconic monster creations, this doc only really comes alive when names like Guillermo del Toro and John Landis pitch in. Still, it provides an account of making feature creatures, including prosthetics, stop-motion and animatronics, up to the dawn of CGI. Sadly, the suggestion that there exists a divide between the computer animation industry and those working in practical effects goes under-investigated. All in all, this might've played better as a Blu-ray extra. **Matt Looker**

› **Certificate** 12A **Running time** 107 mins



CABIN FEVER

★★☆☆☆ Out 13 May

DIRECTED BY TRAVIS Z, THIS IS a premature reboot of Eli Roth's 2002 breakout horror about a flesh-eating virus that attacks college grads holidaying in a rural backwater. If you've never seen the original, it's a pretty serviceable remake – the prosthetics are gruesome, the teens (including Matthew Daddario and Nadine Crocker) nubile and the locals *Deliverance*-esque. But amid all the screaming adolescents and mangy dogs, there's little sense why we needed a remake. Surely the target demographic is capable of tracking the original down? **James Mottram**

› **Certificate** 15 **Running time** 99 mins

Subscribe at www.totalfilm.com/subs



IVAN'S CHILDHOOD

★★★★★ Out 20 May

EVEN AFTER 54 YEARS, THERE ARE few films to match Andrei Tarkovsky's debut for its portrayal of war and loss, with the early years of 12-year-old Russian scout Ivan (Kolya Burlyaev) proving its greatest tragedy. Heading a touring programme of digital restorations of the Russian auteur's work, it presents Ivan's world as a fluid, fragmented nightmare. No one paints a stark landscape like Tarkovsky, but we're not just talking surface beauty; the director shows a rare understanding of the consequences of combat. **Stephen Kelly**

› **Certificate** 12A **Running time** 93 mins



KILL COMMAND

★★★☆☆ Out 13 May

WHEN AN ARMY UNIT IS SENT ON a training mission, suspicions are aroused by the presence of cyborg observer Mills (Vanessa Kirby). That's the least of their worries, though, when their robot targets turn sentient and fight back. Steven Gomez's sci-fi thriller comes on like the ultimate James Cameron homage and fortunately, the retro vibe extends to the storytelling, which is a brisk and well-judged balance. It's a promising debut; the director's background is in VFX and his low-budget creations outshine many blockbusters. **Simon Kinnear**

› **Certificate** 15 **Running time** 96 mins



THE PRICE OF DESIRE

★★★☆☆ Out 27 May

A CONVENTION-BUSTING ARTIST gets a conventional tribute in Mary McGuckian's biopic. Orla Brady makes poised work of Eileen Gray, the 20th-Century free-thinker, designer and architect whose villa E1027 was 'misattributed' to the men in her life. Vincent Perez is a seedy Le Corbusier and Francesco Scianna charms as Gray's lover; but the sparks between the trio wind up stifled by stolid plotting and dense art debates. Compared to Gray's work, this well-furnished reclamation doesn't let much feeling in. **Kevin Harley**

› **Certificate** TBC **Running time** 109 mins



GRAY MATTERS

★★★☆☆ Out now

THE MANY FACES OF ARTIST EILEEN Gray receive impassioned attention in Marco Orsini's detailed docu-study, out in conjunction with Gray biopic *The Price Of Desire* (see left). Talking heads pitch her as a design innovator, feminist, "mother of modernity" and "chameleon"; so, she wasn't just about non-conformist chairs. True, non-fans might tire of the 100th iconic piece displayed. But Orsini also succeeds in honouring the life of a woman who created radical designs for living, painting a vivid picture of a "humble" trailblazer as "a manifest phenomenon". **Kevin Harley**

› **Certificate** TBC **Running time** 73 mins



Looking down the barrel of the lens/gun.

Hardcore Henry

★★★☆☆ Out Now **Murder in the first-person...**

WHATEVER YOU THINK OF IT, *Hardcore Henry* lives up to its name. One of the most violent movies ever made, with a body count so high you'll need a calculator to keep track, this high-concept film is not so much a first-person shoot-'em-up as a stab-'em-up, blow-'em-up and dismember-'em-up, as Henry slaughters dozens and dozens of goons in any way possible. That one poor soul is credited as 'Tray-In-The-Head John In Brothel' rather sums up the myriad ways the 'bad guys' are dispatched.

After a pre-credits sequence (featuring Tim Roth), the film begins as Henry wakes up in a lab, unable to speak, being soothed by Haley Bennett's boffin as his severed arm and leg are replaced by mechanical limbs. Who has created this RoboCop 2.0 and why? The answer has something to do with his nemesis, psychotic albino Akan (Danila Kozlovsky), who just happens to have levitation powers. And an airship. With escape pods.

Shot entirely from Henry's perspective, so we see his arms, legs and torso but never a full-length body shot (Henry himself is 'played' by the camera and stunt team rather than one particular actor), it's an astounding opening, like *Call Of Duty* jacked up on steroids. But while there are some remarkable real-world stunts along the way (a chase over a bridge, climbing up buildings), this 18-certificate videogame format swiftly becomes tedious.

True, there is a plot of sorts, as Henry soon meets Jimmy (Sharlto Copley), who promises to help him before his mechanical innards expire, only to get shot dead – then re-appear, and keep re-appearing, in different guises. Adding to our confusion about who Henry is, this gives Copley free rein to go wild, playing everything from a dope-smoking hippie to a jolly British WW2 army officer. It's intriguing enough to keep you watching, but amid the carnage, the scattershot ideas never mould into a cohesive whole. **James Mottram**

THE VERDICT 'Execution' is the key word here: brilliant from the filmmakers, too much from Henry. The stunts are insane, but it's a case of rapidly diminishing returns in a movie where excess is everything.

› **Certificate** 18 **Director** Ilya Naishuller **Starring** Sharlto Copley, Tim Roth, Haley Bennett, Danila Kozlovsky, Andrei Dementiev **Screenplay** Ilya Naishuller, Will Stewart **Distributor** Entertainment Film Distributors **Running time** 96 mins


Has anyone seen my hammer?

The Huntsman: Winter's War

★★★☆☆ Out now **Get to the chopper!**

LOVE IS NOTHING MORE THAN a fairytale," intones narrator Liam Neeson. Well, try telling that to Eric the Huntsman (Chris Hemsworth), last seen helping defeat the evil Queen Ravenna (Charlize Theron) in 2012's *Snow White And The Huntsman*. As fans will recall, Eric had a lost love, Sara. And so with Snow White sidelined – off governing her new kingdom, apparently – in she comes.

Played by Jessica Chastain, Sara isn't the only newbie to this fairytale franchise. Once upon a time, Ravenna had a sister, Freya (Emily Blunt). The story starts with Freya all sweetness and light until her baby goes up in a puff of smoke and she unleashes her inner anger – an ice storm that'd put *Frozen*'s Elsa to shame. Retreating to her ice palace, Freya gathers an army (including the younger Eric and Sara), training them to be deadly Huntsmen and women.

The embittered Freya lays down the law – "Do not love!" – but Eric and Sara disobey, until their icy Queen splits them apart. But *The Huntsman: Winter's War* isn't all backstory; flashing forward seven years, it sees Eric on a quest to prevent the magic mirror falling into Freya's hands.

Winter's War thankfully isn't CGI saturated. There's a great-looking Goblin King, while the background details delight. But with a wraparound narrative that never really strikes a balance between past and present, all that axe-flinging, ice-casting action makes a modest impact.

Blunt is credible as Freya, but Chastain and Hemsworth have minimal chemistry. Thankfully, when Ravenna does return (it's in the trailer, spoiler-haters), Theron kicks serious ass. Shame her powers don't stretch to saving a so-so third act, mind. **James Mottram**

THE VERDICT A film centred on backstory was always going to struggle. But while the narrative loses power as it unfolds, the cast and FX lend sparkle.

› **Certificate** 12A **Director** Cedric Nicolas-Troyan **Starring** Chris Hemsworth, Jessica Chastain, Charlize Theron, Emily Blunt, Nick Frost **Screenplay** Evan Spiliotopoulos, Craig Mazin **Distributor** Universal Pictures **Running time** 117 mins



ROBINSON CRUSOE

★★☆☆☆ Out 6 May

IF YOU'RE OLD ENOUGH TO read this then you're probably too old for this bright and child-friendly animation. Made by Belgian animation studio nWave, it retells Daniel Defoe's 1719 novel from the POV of the (talking) animals, on whose island the title character finds himself cast away. It's a tame but visually impressive effort with a genuinely imaginative use of 3D. That, perhaps, will be enough for kids, but adults may struggle with the flat script, which lacks the parent-pleasing wit of Pixar or Aardman. **Stephen Kelly**

› **Certificate** PG **Running time** 90 mins

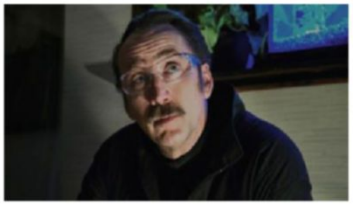


MON ROI

★★★★☆ Out 27 May

POLISSE DIRECTOR MAÏWENN returns with this searing study of a couple's disintegration. The film centres on Emmanuelle Bercot's Tony, who's recovering at a physical-therapy centre after a skiing accident, and flashes back through her decade-long relationship with Vincent Cassel's Georgio, a womanising wild man she hopes to tame. Heavily improvised, the leads are startling in their vitality. At two hours-plus, *Mon Roi* could do with a trim, but Maïwenn injects freshness into that age-old cinematic staple, the love story. **James Mottram**

› **Certificate** 15 **Running time** 124 mins



THE TRUST

★★★☆☆ Out 27 May

TWO DECADES ON FROM *Leaving Las Vegas*, Nicolas Cage returns to Sin City for a goofy heist caper about two dodgy cops with designs on a secret bank vault. Sibling co-directors Alex and Benjamin Brewer have fun establishing their *Ocean's Eleven*-esque scenario, one that gives Cage plenty of room to lend comedic and sinister shadings to his unlikely criminal. When things go pear-shaped, though, it's cohort Elijah Wood who has trust issues in an efficient noir that, for 90 minutes at least, arrests Cage's recent string of clunkers. **Neil Smith**

› **Certificate** 15 **Running time** 88 mins



TRUMAN

★★★★☆ Out 6 May

DEATH AND COMEDY AREN'T natural bedfellows, but this tale about two old friends sharing a final reunion is sweet, melancholic and, yes, gently funny. When Tomás (Javier Cámara) visits his cancer-stricken friend Julián (Ricardo Darín), the pair attempt to tie up loose ends before he passes. Julián's longing for youth, regret over past misdeeds and pained resignation to fate strikes a resonant contrast with Tomás' unwavering support. If the result is unlikely to leave audiences bawling, it's still a well-observed study of life and loss. **Matt Looker**

› **Certificate** 15 **Running time** 109 mins

Subscribe at www.totalfilm.com/subs

Box office charts 21.03.16 – 17.04.16



BATMAN V SUPERMAN: DAWN OF JUSTICE
Had one of the biggest opening weekends in history, then a massive drop-off, followed by the biggest number of gloating articles ever.



EDDIE THE EAGLE
Time now for an Avengers of '80s British sports personalities. *TF*'s dream line-up: Sharon Davies, Eric Bristow, Giant Haystacks and trotting out for the mid-credits sting, Red Rum.



THE BOSS
Not out here till 10 June, but the US consensus on the Melissa McCarthy-com seems to be five stars... for the most voluminous red barnet since Pixar's *Brave*; two stars for the rest.

UK TOP 10



POSITION	FILM	THIS MONTH	SINCE RELEASE	WEEKS OUT THERE
1	Batman V Superman: Dawn Of Justice ★★★	£35.4m	£35.4m	4
2	Zootropolis ★★★★	£20.7m	£20.7m	4
3	The Jungle Book ★★★★	£9.9m	£9.9m	1
4	Eddie The Eagle ★★ ★★	£7.3m	£7.3m	3
5	Kung Fu Panda 3 ★★★★	£6.2m	£13.3m	6
6	10 Cloverfield Lane ★★★★	£4.4m	£5m	5
7	The Huntsman: Winter's War ★★★	£4.4m	£4.4m	2
8	My Big Fat Greek Wedding 2 ★★	£3.7m	£3.7m	4
9	London Has Fallen ★★	£2.5m	£10.8m	7
10	The Boy ★	£1.7m	£2.4m	56

US TOP 10



POSITION	FILM	THIS MONTH	SINCE RELEASE	WEEKS OUT THERE
1	Batman V Superman: Dawn Of Justice ★★★	$311.3m	$311.3m	4
2	Zootropolis ★★★★	$105.7m	$307.5m	7
3	The Jungle Book ★★★★	$103.6m	$103.6m	1
4	My Big Fat Greek Wedding 2 ★★	$52.1m	$52.1m	4
5	The Boss N/A	$40.4m	$40.4m	2
6	Miracles From Heaven N/A	$38.5m	$18.4m	5
7	The Divergent Series: Allegiant ★★	$34.8m	$63.9m	5
8	10 Cloverfield Lane ★★★★	$24.6m	$69.8m	6
9	Barbershop: The Next Cut N/A	$20.2m	$20.2m	1
10	Deadpool ★★★★	$19.2m	$360.1m	10



THE JUNGLE BOOK
A sequel was under way before this had even opened. Which of Rudyard Kipling's menagerie will appear next? Rikki-Tikki the mongoose? Tabaqui the golden jackal? Eddie The Eagle?



MY BIG FAT GREEK WEDDING 2
If you're rolling your eyes thinking, "Bet you they do a dodgy TV spin-off next", well, in your face you big fat cynic – they've already done one; it ran from 2003 to, um, 2003.



THE HUNTSMAN: WINTER'S WAR
Could a threequel carry on the trend of dropping the previous instalment's protagonist in favour of another character? And is Mr Hedgehog All Covered In Butterflies ready for the challenge?

Still out, still good...

Our pick of the movies out now



DEMOLITION ★★★★
"An offbeat, disruptive treatment of grief, shot through with flashes of manic humour, and played to the hilt by Jake Gyllenhaal at the top of his game. Director Jean-Marc Vallée's nervy style meshes perfectly with his lead's intensity."



SON OF SAUL ★★★★★
"Winner of this year's Oscar for Best Foreign Language Film, Laszlo Nemes' debut is a film to make your blood run cold. Its account of life, and death, in a concentration camp contains horrors you can't – and shouldn't – unsee.



EYE IN THE SKY ★★★★
"Drone warfare has never felt quite so real or as nerve-shredding as it does in Gavin Hood's excellent drama. Tense, complex and thought-provoking in equal measure, it's a modern-day *Dr. Strangelove* played out on video screens.



Coming soon...

The big hitters on the cards for next issue...

We know, we know... you opened your favourite movie mag gagging for the verdict on *Top Cat Begins* (27 May), and not a whisker. Well, you can either a) move to Mexico, where it's been out for months; or b) wait for the review next issue, alongside romantic drama *Me Before You* (3 June), '70s buddy caper *The Nice Guys* (ditto) and not one but two Studio Ghibli efforts: 1991's *Only Yesterday* (3 June – now with added Rey) and the Japanimation giant's (possible) swansong, *When Marnie Was There* (10 June). Elsewhere, it's sequels galore: *TMNT: Out Of The Shadows* (3 June), *The Conjuring 2* (17 June), *Barbershop 3* (17 June) and *Independence Day: Resurgence* (24 June), in which the only one not resurging is Will Smith. For more *Warcraft: The Beginning* (3 June) see p78; as for *Versus: The Life And Films Of Ken Loach* (3 June), we're predicting more thrills than the last 'versus' movie...

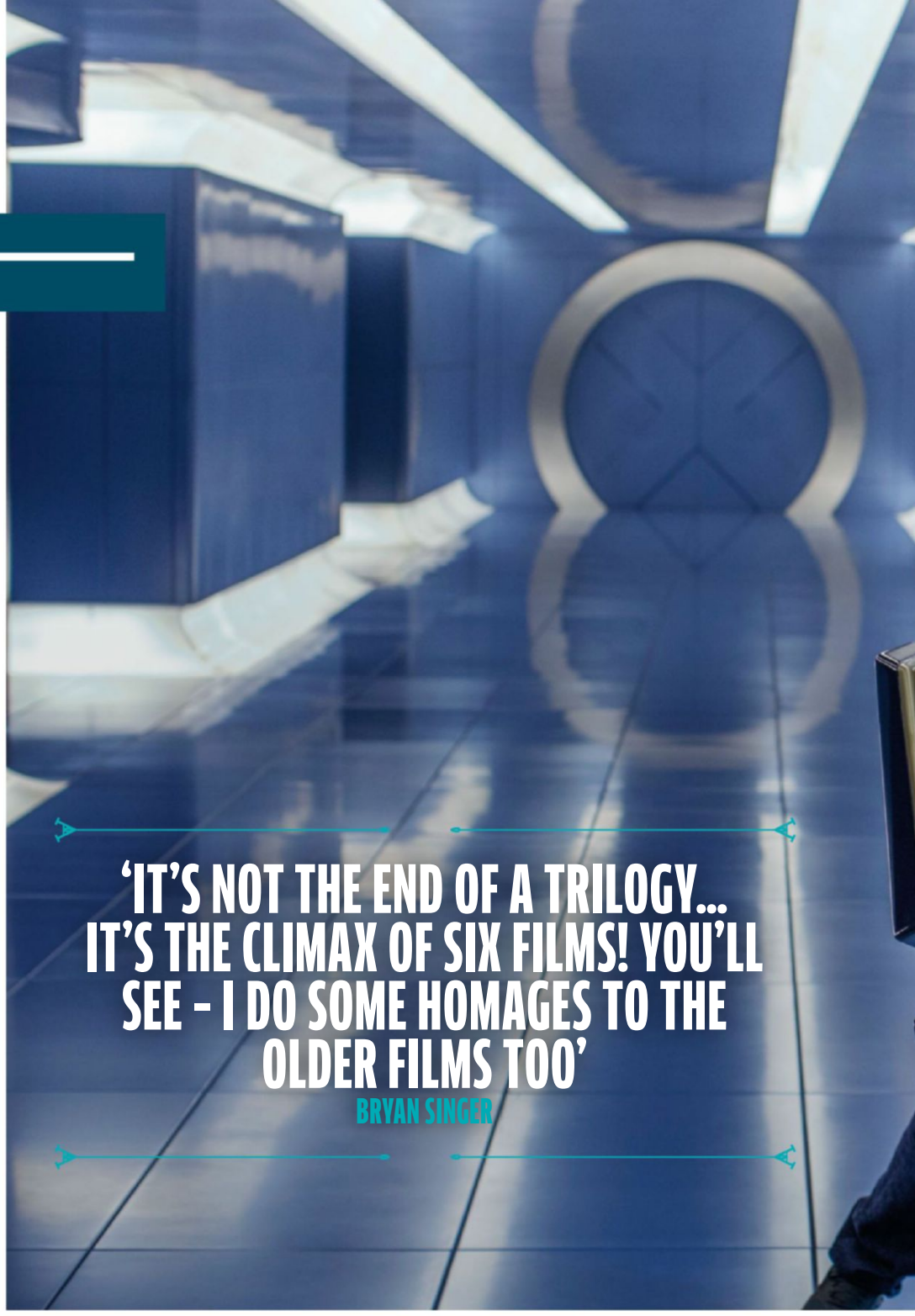
AGE OF X-TINCTION

The End Times are upon us in X-Men: Apocalypse as the mutant mega-team face their biggest foe yet – an ancient, godlike supervillain. But is it the end for Bryan Singer? Total Film goes on set to find out.

WORDS **IAN BERRIMAN**

Subscribe at www.totalfilm.com/subs





‘IT’S NOT THE END OF A TRILOGY... IT’S THE CLIMAX OF SIX FILMS! YOU’LL SEE - I DO SOME HOMAGES TO THE OLDER FILMS TOO’

BRYAN SINGER

Time can seem to slow down sometimes. It can even happen somewhere as thrilling as the set of a superhero movie.

It’s June 2015, and *Total Film* is in Montreal, Canada for *X-Men: Apocalypse*, the third part in the franchise’s prequel timeline. Today filming is taking place in an old industrial space where they used to fix rolling stock. Glamorous it ain’t: its aircraft-hangar-sized interior – all concrete, ducting and girders – is surrounded by muddy puddles and slagheap-sized piles of gravel.

Standing in the shadow of a row of New York store-fronts left behind from the filming of *Stonewall* (next to a statue on which some joker has placed a dust mask...), *TF* peers at a monitor as the crew prepare to shoot a sequence from the finale of the third act, which finds a bunch of our heroes holed up in Cairo. The setting is the ’80s, but you wouldn’t necessarily know it from the set’s traditional trappings: lanterns, tapestries, floor cushions. What little light is passing through the latticework wooden windows only dimly illuminates the figure of James McAvoy, seated on the floor, as he waits for the call to action. To while away the time, he absentmindedly unfastens the clasp on his watch, spins it around on his finger, re-fastens it – then does so all over again. Shortly, Professor X will be engaged in a life or death struggle (more on that later), but for the moment his alter-ego is idly spinning, spinning, spinning.

Yes, sometimes it feels like the hands of the clock are creeping by. Other times, it can seem like they’re whirling around like – well, McAvoy’s timepiece. Can it really be nearly 17 years since Bryan Singer began filming *X-Men* – and nearly two decades since his involvement with the mutant movies first began? Helping to set the standard for subsequent superhero stories, Singer unquestionably played a major role in the genre’s rise to its current position of world-conquering cultural domination. And whenever the X-franchise has stumbled, it’s not happened on his watch. He’s already helped to steer four X-films to critical and commercial success (as well as directing three, he storylined the franchise-refreshing *First Class*, and fought for Matthew Vaughn to get the director’s chair). Now his fifth is about to explode in cinemas.

Whatever happens next, the X-Men universe will rumble on regardless: further outings for Gambit, Wolverine and Deadpool are being readied; and plans are being laid for *X-Force* and *The New Mutants*. But as the conclusion of the prequel trilogy which began with *First Class*, *Apocalypse* would seem to offer a natural point for Singer to draw a line under his part in proceedings. So, is this Singer’s Last Stand? Is it a case of The End Is Nigh for Bry?

Asking the director how much X-Men he has left in him inspires a sharp intake of breath: “Oh my God...” When *Total Film* speaks to him later over the phone from LA, only a matter of weeks before the film opens, it’s already late, but for Singer the night is young: after our call he’s diving straight into a session with his writers on a new Jules Verne adaptation, scheduled to last until 6am. He sounds simultaneously exhausted and energised by the prospect.

“My intention is to step away and make *20,000 Leagues Under The Sea*,” Singer confirms. “I have a beautiful script and a wonderful group of characters – most of them from the Verne novel, but also some I’ve added. I’d like to do that next. So yes, I will take my leave. I’d just like to go make some other movies.”

Subscribe at www.totalfilm.com/subs





At the very least, then, *Apocalypse* will be a temporary parting of the ways. For Singer it's also the culmination of a long-term plan. And it's not just a conclusion, but a turning point for our mutant heroes, and a new beginning of sorts. "It's not the end of a trilogy," Singer insists, "it's the climax of six films! You'll see – I do some homages to the older films too. It's the story of the formation of the X-Men, and that's what I was always building to, as my ultimate goal, when I wrote the story for *X-Men: First Class*. We now begin the slow evolution of how the X-Men are born. Up until now there is no X-Men, in the younger generation. In *First Class* there was a group and they all got killed."

80 GREAT THINGS ABOUT THE '80s

1. JOHN CUSACK
2. BREAKDANCING AND BODY POPPING
3. VIDEO NASTIES
4. THE FALL OF THE BERLIN WALL





In discussion: director Bryan Singer talks to Quicksilver (Evan Peters).

Following the decade-hopping pattern established by its predecessors, *Apocalypse* sees the timeframe jump ahead to 1983. At the climax of *Days Of Future Past*, Jennifer Lawrence's Raven saved President Nixon from being killed by Magneto. Since then, humanity and mutants seem to have reached a rapprochement.

"Charles Xavier has no interest in the X-Men," Singer says, setting the scene, "He believes things are better – 10 years have passed, humans accept mutants, the world's a better place." But Xavier will soon find out just how wrong he is – and how badly the world needs the X-Men – with the advent of blue-hued baddie Apocalypse, played by a prosthetics-plastered Oscar Isaac (*The Force Awakens*' Poe Dameron), who proceeds to blaze a trail of destruction. If *Apocalypse* does see Singer become an ex-X-director, he's going out with a very big bang. As writer Simon Kinberg explains, the events of this film dwarf anything seen in this series so far.

"It's the most powerful villain the X-Men have ever had to face," Kinberg says, "in a plot that's bigger than we've ever had before. Usually the movies are more political in nature, or personal – the threat is a bit more localised. This movie has a global extinction-level threat."

What's more, the character who embodies that threat turns what audiences probably thought they knew about mutants on its head. Watch the movies without knowledge of the comics back-story, and you'd assume mutancy sprang up in the 20th Century. "We are the children of the atom," Sebastian Shaw (Kevin Bacon) declared in *First Class*. "Radiation gave birth to mutants". Wrong! The character of Apocalypse rips that assumption to shreds, because this mutant is *thousands* of years old. As a result, he views the world from a very different perspective – an Olympian one.

"Traditionally in *X-Men* we're tackling issues of identity, and mutants vs humans," Singer says. "*Apocalypse* doesn't distinguish between mutants and humans, only between strong and weak. To me, he's sort of the God of the Old Testament. So, number one, that aspect of the character makes him different from anything we've tackled before. Number two, the film deals with the idea that mutancy could have existed thousands of years ago; and the origin of mutancy, implying that Apocalypse is the first mutant; and that the evolution didn't just begin when the *X-Men* movies happened – it began thousands of years beforehand."

So where's this first mutant been hiding all these years? Early on, we learn that back in ancient Egyptian times, Apocalypse was betrayed and trapped. After centuries of sleep, something causes him to wake in the era of leg warmers, deely boppers and Cabbage Patch Dolls. Understandably, he's not impressed.

'EVERYTHING'S VERY PERSONAL, VERY CHARACTER-DRIVEN'

SIMON KINBERG

"He wakes up to a world that's interconnected," Singer explains. "There's television, there's radio, there's armament around the entire world, there's the United Nations. The world seems like one giant connected civilisation that has terrible flaws – worshipping false gods, whether they be celebrities, or money, or other religions that don't pertain to him. It's his responsibility to correct all that and cleanse the Earth. So it's a battle to stop him doing that – either you win or you lose the world. The stakes have never been higher."

It's a battle in which the odds appear to be stacked against Professor Xavier and co. For one thing, the extent of Apocalypse's abilities is awe-inspiring. Singer reels them off. "He can alter or move any inanimate object. He can empower mutants to be much more powerful than they ever were – he can

5. CDS
6. *THE EMPIRE STRIKES BACK* (1980)
7. MR. T
8. AMUSEMENT ARCADES
9. SWORD AND SORCERY MOVIES
10. RUBIK'S CUBE
11. *PARIS, TEXAS* (1984)
12. MARATHON BARS
13. *BETTY BLUE* (1986)
14. *MOONLIGHTING*
15. SLY, ARNIE AND BRUCE
16. *FANNY AND ALEXANDER* (1982)
17. *JOHN'S NOT MAD* (1989)
18. *E.T.* (1982)
19. *LETHAL WEAPON* (1987)



amplify power. Though he doesn't have the ability to control minds, he can protect his own – he can block psychic power. Then there's other suggestions of powers that he's gathered over the thousands of years that he's been alive..."

There's a possible pitfall here, of course. The strength of having, say, Magneto, as an antagonist is that an audience can understand what his burning resentment stems from: man's inhumanity to mutant. A blue-skinned, practically all-powerful immortal is a little harder to empathise with... But Singer is at pains to stress that there's still something relatable about Apocalypse's annihilation agenda. "I have a lot of sensitivity to this character – he's not a two-dimensional villain. Unfortunately, as a person who thinks he's a god, he makes some two-dimensional mistakes! But he's by no means a two-dimensional character." Simon Kinberg sings from the same hymn sheet.

"That's the trick of these movies," he explains. "Everything's very personal, very character-driven. We wanted to do this godlike, larger-than-life thing without jumping the shark and being in somebody else's franchise. So it's this notion that you have a world that you think is perfect, then you wake up in a world that you think has been completely corrupted and perverted."





BLUE RUIN

How do you go about playing an immortal, practically all-powerful mutant? **Oscar Isaac** explains...

APOCALYPSE MUST BE DIFFERENT FROM ANY ROLE YOU'VE PLAYED BEFORE.

Yeah, it's unusual in a great way. To play something that's so out of the world of naturalism is a challenge. There are different modes of expression, and they're just as valid. There's all sorts of types of theatre – Kabuki, Greek tragedy. It's fun to play with things that are not just in the world of naturalism, but which can express very deep things that actually are difficult to get to in a more naturalistic story.

HOW IS HE UNLIKE ANY MUTANT WE'VE SEEN BEFORE?

He's the only being to have a physical soul, meaning something that separates from his consciousness that can be passed on and lives outside of his body. This is a form of immortality. Because of that, he feels that he's a steward of consciousness and evolution – not only physical evolution, but *spiritual* evolution. Throughout history, whenever he feels that flame's going to be extinguished, he changes the order of things. He brings about destruction in order to – as he says – clear the forest for new growth.

WHY IS HE SO FURIOUS, ON WAKING UP IN THE '80S?

It has a lot to do with the fact that he was betrayed by his Horsemen. At the moment of his betrayal, he was going into a new body and ushering in a new time of humanity that was going to be, in his mind, a huge step forward in the evolution of consciousness. When he's resurrected, he finds that the state of the world is not how he'd planned. It's weak and corrupt and lost. False gods are being worshipped. The weak have inherited the Earth, and are hiding behind their weapons and systems. So he sets about to fix it – and part of that is culling the herd.

IS THERE A LOT MORE TO THIS STORY THAN DESTRUCTION?

Yeah, I think so. The genius of *X-Men* is there's so much room for allegory. In this story, the scope opens up to the idea of family – how do you choose your family? That's a big question, and something the X-Men are tested to figure out. There's an emotional impact from it being, to a certain extent, a conclusion to a set of movies. What Bryan Singer and Simon Kinberg have done is create something that tonally is incredibly unique – quite surreal.



On the run: Nightcrawler (Kodi Smit-McPhee) and Raven (Jennifer Lawrence).

Any god worth their salt requires disciples, of course. In Apocalypse's case they come in the appropriately Biblical form of his "Four Horsemen" – mutants whom he brings together with his prodigious powers of persuasion, like the leader of a cult.

"A cult usually has four factions," Singer explains. "Political, military, youth and a sexual faction. I felt Magneto represents the political faction – the ideological. Angel [*Ben Hardy*] – who transforms in the movie into a much more powerful being – represents the military wing. Storm [*Alexandra Shipp*] represents the impressionable youth that are indoctrinated at a young age. Lastly, very often in cults, the leader will take sexual favours. That aspect is represented in Psylocke [*Olivia Munn*]. She's a very sharp, intelligent character, but she's looking for the right person to follow."

It's a line-up with some surprises – beyond the obvious visual ones, like Angel getting kitted out with new metallic wings, or the purple-haired Psylocke slicing cars in half with a psychic-energy katana. For one thing, Magneto seems like a man who's a leader, not a follower. How does he fall under Apocalypse's thrall? Michael Fassbender explains that it relates to a woman called Magda: Magneto's wife. Yes, since we saw him floating away from the White House in 1973, Erik Lehnsherr's got hitched! In 1979, comics fans learned that he and Magda met in Auschwitz. Subsequently the two married and had a daughter, but were later torn apart by tragedy...

"I always found it was a really important insight into his behaviour, as we see him in the later stages," the actor tells us, explaining how he collaborated with Simon Kinberg on developing this story element. "Simon and I were on the plane heading out to Moscow to promote *Days Of Future Past*, and throughout that journey we put the seeds of this story together. When we meet Magneto he's living a simple life. He works in a steel factory. He goes to work, he comes home, he spends time with his family..."

It seems safe to assume that Erik's domestic bliss doesn't end happily ever after... Judging by what Jennifer Lawrence tells us, what happens to him is central to the film's major emotional throughline. "Ultimately Raven is on a mission to save Erik," Lawrence says. "His life – and his soul, in a way. If *Days Of Future Past* was about Charles and the X-Men mobilising to stop and save Raven, this movie is about stopping and saving Erik from his worst instincts. There's

'ULTIMATELY RAVEN IS ON A MISSION TO SAVE ERIK... HIS LIFE – AND HIS SOUL'

JENNIFER LAWRENCE

20. VHS VS BETAMAX
21. *ALIENS* (1986)
22. AUSSIE SOAPS
23. CALCULATOR WATCHES
24. *RAN* (1985)
25. HIGH SCHOOL MOVIES
26. ROB REINER
27. THE BIRTH OF HIP-HOP
28. *THE SHINING* (1980)
29. DRY ICE
30. *MY NEIGHBOUR TOTORO* (1988)
31. SONY WALKMAN
32. FITZCARRALDO (1982)
33. SPITTING IMAGE
34. MTV
35. *TOP GUN* (1986)
36. MUSIC MOVIES (*FLASHDANCE*, *FOOTLOOSE*, *FAME*)
37. *RAGING BULL* (1980)
38. *THE MAN WITH TWO BRAINS* (1983)
39. COLD WAR MOVIES
40. *TEENAGE MUTANT NINJA TURTLES*
41. *HIGHLANDER* (1986)
42. CRAVEN, CRONENBERG AND CARPENTER
43. *COME AND SEE* (1985)
44. MASSIVE MOBILE PHONES
45. STEVE GUTTENBERG
46. *SCARFACE* (1983)
47. *THE KING OF COMEDY* (1982)
48. *ROBOCOP* (1987)









a moment toward the end where Raven appeals to Erik, reminds him that she and Charles and the others still love him, still see him as family, and that's the emotional crescendo in many ways."

As for the young Storm? Well, her straitened circumstances make her ripe for manipulation, as newcomer Alexandra Shipp explains. "We find her on the streets of Cairo in the '80s," says Shipp. "She's homeless, she's stealing to eat. When Apocalypse finds her, she's at her lowest point. She's been treated like a street rat her entire life. And basically Apocalypse says, 'You're amazing and wonderful. You're a weather goddess, and you should be treated as such.' And she gravitates towards that, like I think anyone would."

Storm isn't the only old favourite getting a youthful makeover. Also injecting some fresh mutant DNA: *Game Of Thrones*' Sophie Turner as Jean Grey, here a troubled teen struggling to comprehend her telepathic abilities; Tye Sheridan (*The Tree Of Life*), shooting beams from his eyes as her future beau, Scott Summers/Cyclops; and Kodi Smit-McPhee (*The Road*), teleporting about as the new Nightcrawler. "The fun audiences are gonna have is that everybody is different than they are as the older characters," Singer explains. "Cyclops hates school, hates authority, has this power that he doesn't want – and this is a person destined to become Xavier's right-hand man and the leader of the X-Men. Jean Grey is just discovering her power, doesn't understand it, has no control over it. They're younger and unformed – the opposites of what they were."

Flashback to the '80s/June 2015, and *Total Film* sees a couple of these new kids on the block going through their paces, as that pivotal scene is playing out on the Montreal set. It appears to show Sheridan's young Scott Summers being forced to turn on his comrades. As Xavier sits on the floor, his temple smeared with blood, Scott kneels in front of him and, eyes still tightly shut, removes his protective glasses. Brow knotted, nostrils flaring, chest heaving, he's clearly struggling *not* to unleash a deadly optic blast. As Charles grabs Scott's collar, Jean moves behind him, protectively pointing two fingers towards the young mutant; at the very last moment, he looks to the side as he opens his peepers, cueing a flash of light. Charles rubs Scott's hair and shoots a relieved glance at Jean, before touching heads with his protégés in a group hug.

Multiple takes follow. In one, Sheridan opens his eyes while still looking straight at McAvoy, then laughs – there's something dripping from his nose, and a quick wipe is in order. In-between takes there's time



On-set chat: the cast discuss a scene.



SPINNING AROUND

Olivia Munn on the mutant role that left her in a daze.

HOW DID YOU APPROACH PSYLOCKE?
I love Psylocke so much and had a strong viewpoint on the character. I sent this long email to Bryan Singer about the genesis of her and who she is. To me, it's really important that we see how strong she is, and that she doesn't follow the stereotypical female role; that even though Apocalypse is the most formidable opponent the X-Men have faced, Psylocke doesn't just follow him unwittingly or ignorantly. She's always made choices to follow certain people. Because she lost her entire family, she's always been searching for new leaders that she can follow.

HOW WAS THE COSTUME? IT LOOKS PRETTY UNCOMFORTABLE.
I actually had fun putting it on. People would say on set, "Gosh, you've gotta be miserable. It gets so hot and you're in this." But the people helping me get dressed would jump in and say, "She actually really likes it." And I'm like, "Er... yeah, maybe don't say that too loud..."

WHAT WAS THE MOST PHYSICALLY CHALLENGING PART OF THE ROLE?
I got vertigo! If you do a lot of spinning and flipping, there's a part in your ear that controls your equilibrium which can get affected. Once that goes, everything changes. I took a flight, and the air pressure was the last thing I needed to tip the vertigo. I came in to train, and I literally couldn't step one foot in front of the other! Couldn't do a 360 turn without losing my balance. I felt nauseous all the time. After training I'd sit in my room and stare at the wall for hours. I had to turn off the lights and just sit there. Not watch TV, not talk on the phone – just sit there.

DOES THAT STILL AFFECT YOU NOW?
It always comes up. My boyfriend took me on a surprise trip last summer. All of a sudden we're on a boat and I'm like, "Oh wait, I can't be on a boat!" Cut to me projectile-vomiting 10 minutes later! There are all these things where it's like, "Oh wait – I can't really go for a helicopter ride." But it was inevitable. We had to train hard. It was part of playing the role. Looking back, I'd do it again, because people deal with a lot worse things in life than vertigo. When I get it now, I can clock it, then I'll step into a back room and lay down. It's worth it!



to grab lunch in the catering tent – watching Beast filling a plate with pasta or Nightcrawler scraping leftovers into a bin never gets old – and to catch up with the actors. First up, James McAvoy: resplendent in a lavender pullover and flecked grey trousers, he looks like he's just stepped out of an old Man At C&A ad. "I kind of look like Andrew McCarthy in *St Elmo's Fire* or something," the actor laughs. The '80s clobber is over-shadowed by what's going on above, though: after two movies where he was surprisingly hirsute, the young Prof has at last gone bald.

'THIS MOVIE HAS A GLOBAL EXTINCTION LEVEL THREAT'
SIMON KINBERG

"I'm glad that we're finally going there," McAvoy says, smoothing his shaven scalp. "It feels right. It feels like we're honouring not just the comic books, but also what the original fans of the movies bought into – whilst not just becoming Patrick Stewart, or giving the same performance as another actor. We are shading him in different tones."

Sophie Turner munches on a piece of watermelon as she explains that today's the



Subscribe at www.totalfilm.com/subs



Smash up: Beast (Nicholas Hoult) and Cyclops (Tye Sheridan).

first time the cast have seen one another in their X-armour. "It's quite exciting!" she says, tapping her chest. "It's padded out in all the right areas... and they have put a bit extra. I didn't ask for it, so I was very thankful for that!" We're more concerned with how she's filling the shoes of Famke Janssen. "It's stepping into some big boots – literally *and* metaphorically!" she laughs, before revealing that she emailed her predecessor to ask for tips. "Her portrayal of the whole Jean/Phoenix thing... A lot of people would have played it very aggressively, and she played it balletically – it was really beautiful. I wanted to emulate that. So yeah, I asked her if she had any pointers. She said, 'Just know the character and you'll be fine.' I was like, ' Argh, pressure!'"

Turner is keen to create something that transcends mere imitation, though. "I want to bring a bit of my own Jean into it. She's going through a lot with puberty alone, never mind being a mutant as well. So yeah, I think I'm giving her a little bit of me." Alexandra Shipp later tells us something similar. "Either I was going to sit there and study Halle Berry, or I was going to try and create a different Storm. So I thought about it and was like, 'This Storm should be utterly emotional. Because you in your late teens and you in your late twenties are two completely different people. I wanted to go at it from 'I know everything, I've been through everything' – like every fricking teenager is! I wanted to give fans a more childish viewpoint of Storm; a less controlled Storm."



If there's one thing above all others that might draw Bryan Singer back to the franchise in the near future, surely it's the chance to play with the possibilities of these new portrayals. The director clearly gets a buzz from seeing the cast breathing life into the script. One anecdote articulates how powerfully he can be moved by that on-set alchemy.

"James McAvoy did something on set that made me cry," Singer reveals. "We were rehearsing a scene where Jean's having a nightmare – and when she has a nightmare, it rocks the house. So all the kids are afraid of her; she's really an outcast. James said, 'I thought I'd do this...' And he lifted himself up out of the wheelchair – just using his arms – and sat on her bed. And I got so affected by it. I used to drive a bus for disabled kids, so I have a special place in my heart for disabled people. It was a simple little choice in rehearsal, but watching him make that choice I was like, 'Wow, he just honoured people who don't have legs. He just showed another part of their daily existence' – in a comic book movie, which today, for better or worse, have become mostly blowing shit up."

Singer's reminded of something Ethan Hawke told him many years ago. "It's a quote I've never forgotten: 'Great actors equal production value'. You can blow up as many fucking buildings as you want, but you put Jack Nicholson in front of a camera –



67. SYNTHESISERS

68. SPOOF MOVIES

69. *GHOSTBUSTERS* (1984)

70. *FERRIS BUELLER'S DAY OFF* (1986)

71. MAX HEADROOM

72. *RAIDERS OF THE LOST ARK* (1981)

73. THE SINCLAIR C5

74. THE SECOND WAVE OF 'NAM MOVIES

75. WOODY ALLEN'S MIA FARROW PHASE

76. CHARITY RECORDS

77. TOM CRUISE, JULIA ROBERTS AND NIC CAGE DEBUT

78. NEO-NOIR

79. *DO THE RIGHT THING* (1989)

80. *BLADE RUNNER* (1982)

or Michael Fassbender, James McAvoy, Jennifer Lawrence, whoever – you put any of these wonderful actors in front of a camera and they equal production value. You pay attention. They move you.

"You've gotta have cool shit too, don't get me wrong!" the director laughs. "I have a Quicksilver sequence that lasts two minutes and took a month-and-a-half to shoot, so there's a lot of cool stuff that I've never done before. But it's the characters and their performances that are ultimately the heart of the film."

It sounds like Singer will always be asked for his view on the X-movies, even when he's not writing or directing, but the passion with which he speaks about this universe makes you suspect that ultimately he'll always get sucked into a more hands-on role. "I never wanna leave the franchise. I've always been invited in to watch rough cuts of *Deadpool* or *Wolverine*, give my thoughts and opinions. I don't see myself in any way abandoning the franchise at this moment."

Abandoning? An interesting choice of words. It suggests he feels something akin to parental responsibility. "I've introduced these new characters and I'm very fond of them. So it's hard to leave them in the hands of other people. Obviously some of the actors may not return, but the characters themselves are near and dear to me. So I don't see myself abandoning these characters completely."

Singer's Last Stand? We're not blessed with powers of precognition, but if we had to bet our house on it, we'd stack all the chips on "No". TF

'I DON'T SEE MYSELF ABANDONING THE FRANCHISE AT THIS MOMENT'

BRYAN SINGER

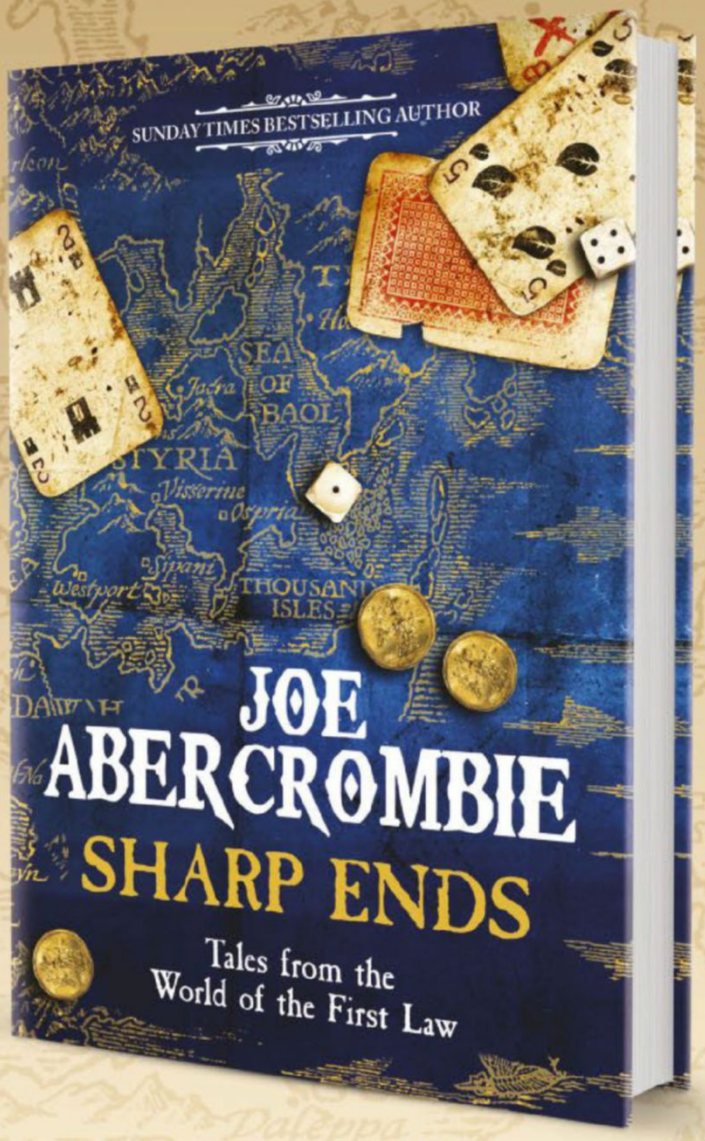
***X-Men: Apocalypse* opens on 18 May.**



Working men: Magneto (Michael Fassbender) with Bryan Singer.

Subscribe at www.totalfilm.com/subs

Spellbinding Tales of Violence, Hope, Murder and Revenge.



Sunday Times bestselling author Joe Abercrombie returns to the *First Law* universe.



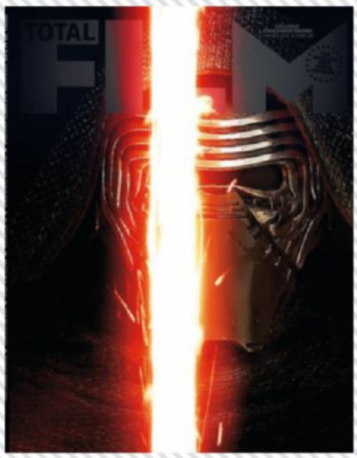
Out now where all good books are sold.

Also available in ebook and audio



























Subscribe at myfavouritemagazines.co.uk/TFtickets









SUBSCRIBE TO TOTAL FILM

AND GET FREE CINEMA TICKETS

Enjoy 13 issues of Total Film, delivered to your door for up to 48% less than the shop price!

- Enjoy **EXCLUSIVE** subscribers' covers!
- Get two ODEON cinema vouchers to see a film of your choice for **FREE**!



- Save a bundle and be the first to read *TF!*



Print £38

Print and digital bundle £47

Digital* £28

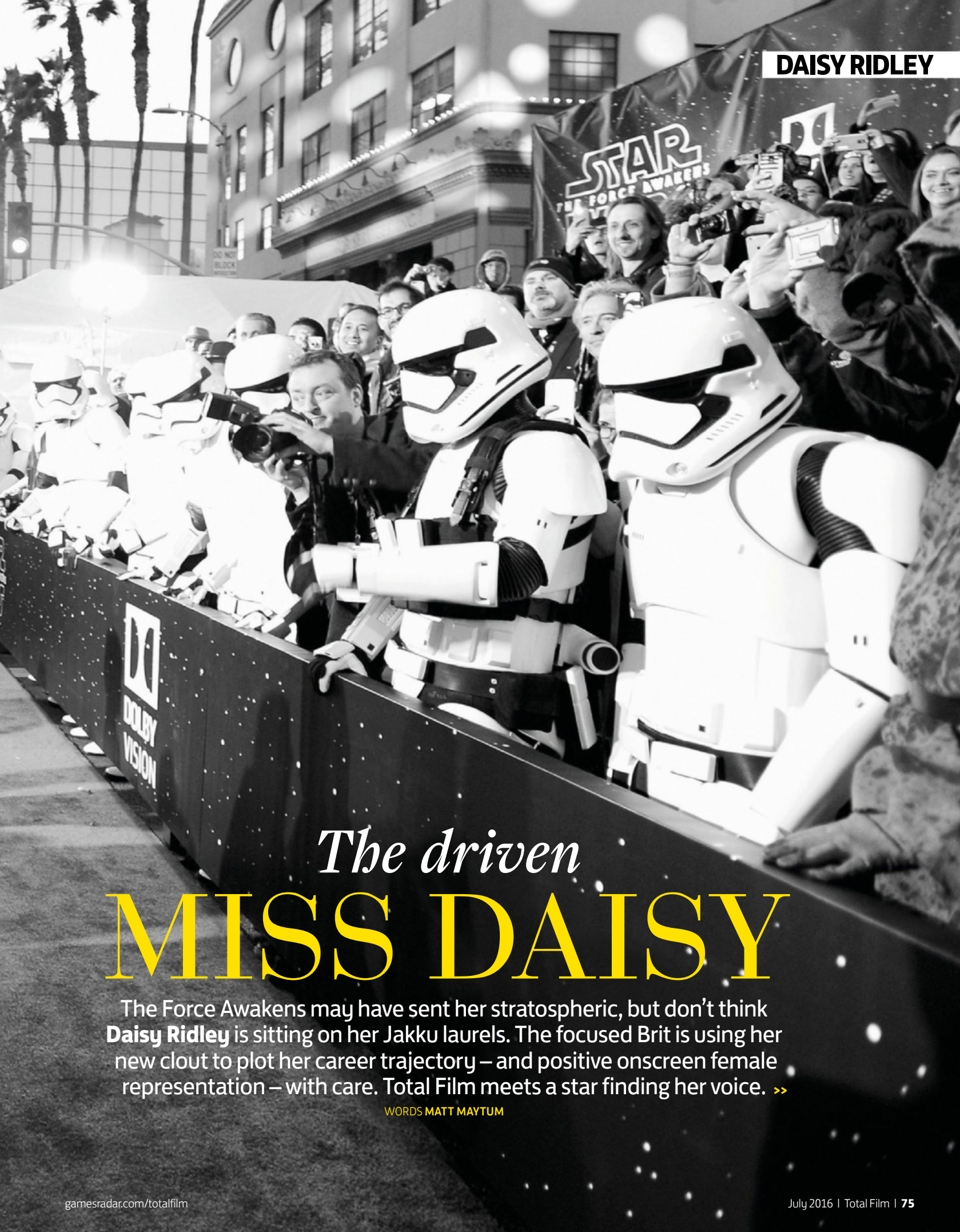
Subscribe now:
myfavouritemagazines.co.uk/TFtickets

(*Please use the full web address to claim your free gifts. Digital only subscriptions do not include free gift.)

TERMS AND CONDITIONS: Savings compared to buying 13 full priced print issues. This offer is for new UK print subscribers (paying by Direct Debit) only. You will receive 13 issues in a year. Full details of the Direct Debit guarantee are available upon request. If you are dissatisfied in any way you can write to us at Future Publishing Ltd, 3 Queensbridge, The Lakes, Northampton, NN4 7BF, United Kingdom to cancel your subscription at any time and we will refund you for all un-mailed issues. Prices correct at point of print and subject to change. Two 'admit one' ODEON cinema vouchers are included in this offer. The ODEON cinema vouchers can be redeemed for standard 2D tickets at the box office at ODEON cinemas in the UK and ROI excluding the following cinemas: Barnet, Beckenham, Camden, Covent Garden, Epsom, Esher, Greenwich, Holloway, Kensington, Kingston, Lee Valley, Leicester Square, ODEON Studios (Leicester Square), Marble Arch, Muswell Hill, Panton St, Putney, Richmond, Streatham, South Woodford, Surrey Quays, Swiss Cottage, Tottenham Court Road, Uxbridge, Whiteleys, The Lounge at Whiteleys, Wimbledon, and BFI IMAX. For queries please call 0844 848 28 52 and quote the reference 'TOFP2M' for print, 'TOFJAN16' for bundle or 'DIGITAL15' for digital. For full terms and conditions please visit: myfavouritemagazines.co.uk/terms. Offer ends: 3 June 2016.



Subscribe at www.totalfilm.com/subs



The driven

MISS DAISY

The Force Awakens may have sent her stratospheric, but don't think **Daisy Ridley** is sitting on her Jakku laurels. The focused Brit is using her new clout to plot her career trajectory – and positive onscreen female representation – with care. Total Film meets a star finding her voice. >>

WORDS **MATT MAYTUM**

I feel like I kind of blend in a bit... People always look at me and are like, 'You look like someone else.'" That's what Daisy Ridley told *Total Film* back in September 2015, which was, crucially, three months before the opening of *Star Wars: The Force Awakens*. She mentioned the Keira Knightley comparisons, which are more apparent when you see her striking angular features in the flesh (accentuated by hair tied back tightly in suitably *Star Wars*-like plaits), but also that people mistake her for a friend. But now that the sci-fi juggernaut has guzzled more than $2bn at the global box office (leapfrogging *Skyfall* to become the highest-grosser ever in the UK), surely that's changed?

"No! Do you know what? It actually hasn't," she trills excitedly when we speak to her again in April 2016, just a day after she has arrived back in the UK from LA, where she's been on what she calls "the last hurrah" of *TEA*, winning an MTV Award for her Breakthrough Performance as Rey. "Domhnall [*Gleeson*] came to unit base [*recently*]. I waved at him and he genuinely did a double take. Because I don't normally look the way I do when I do all the appearances and stuff." Ridley doesn't even have trouble getting around the supermarket, expecting her first post-*TEA* shopping trip to be a 'covert operation' before getting in and out without a hitch.

In a refreshing change to some of the more jaded stars you meet, Ridley speaks with a wide-eyed wonder about her life-changing experience. Beaming with energy, and quick to grin and giggle, she's clearly enjoying the ride, and is unfazed by the attention she does get. "In the airport, for the first time people came over in the lounge," she admits. "Someone came over, then a group of girls came over which was cute because they were like 15, 16, and I was like, 'Oh *yeahhhh*,' because that's who I always wanted to reach."

The responsibility that Rey has imparted – in both the role and its role-model status – is something that Ridley returns to again and again. With *The Force Awakens* propelling her from unknown to A-list at hyperspace-speed, she's as close as you can get to an overnight sensation. Her first post-*SW* film role is a surprising one, not least because she doesn't actually appear on screen. Ridley provides the voice of the lead character in Studio Ghibli's re-release of 1991's *Only Yesterday*, written and directed by the animation house's co-founder Isao Takahata (*Grave Of The Fireflies*, *The Tale Of The Princess Kaguya*).

Now 25 years old, the original film opened a year before Ridley was born (she turned 24 during her recent LA trip, celebrating with pizza and baseball and a close circuit of friends). A Ghibli fan since her mum took her to see *Howl's Moving Castle* at the cinema, Ridley's infectious enthusiasm erupts again. "I love Ghibli and I always have," she smiles. "And I went to Japan to promote *The Force Awakens* last year. It was like the weirdest timing; I emailed [*my agent*] and was like, 'I'd really love to do an English translation, if anything came up.' And then I was talking to someone out there who was saying it was all finishing up and all the film's been done. And she literally called me, like two days later, and was like, 'You'll never believe it...' It was the most amazing timing ever."

Spending a couple of hours with a dialogue coach before hitting the booth, she was still pretty green when it came to the whole voice-acting process. "I didn't even know how it worked. I turned up and I was like, 'Hey guys, point me in the right direction,'" she laughs. "I haven't done much voice work before, but it was kind of like you have a relationship between you and the mic. It's protecting you and encouraging you."

Using the Force

Not only did the role of Taeko require an American accent ("I like hearing my voice more with an American accent than I do with an English one, which is odd"), it also represents a more mature character for Ridley, as Taeko reflects on the events of her childhood in flashbacks and considers her future. It's certainly a change from the unrelenting pace of *Star Wars*. "You worry like, 'Oh my God, is this too slow-paced for this fast-paced world?'" she wonders. "It was this amazing feeling of... you don't get to do that often. Just letting it unfold. It was made 25 years ago, but it feels so amazingly new."

With its weighty themes and thought-provoking subject matter, *Only Yesterday* is emblematic of the kind of work that Ridley is committed to pursuing off the back of her *Star Wars* success. The craziest thing that's happened to her since unleashing the Force has been, she says, the other stuff she's been able to do. "The opportunities I've been given, like reading scripts and having a choice as to whether I do them or not. And what it is if I do them, and who it's going to speak to." Following Rey is no small order, and Ridley is all too aware of the importance of her decisions.

"There's definitely a sense of: I read things now and I know that I have to serve a purpose," she says of life after Rey. "I have to be some kind of... I don't know how to explain it. I have to be some kind of torchbearer for the representation of young women in film. And I take it very seriously, those choices."

Her stance is understandable, given how far the fans rallied behind her, not only embracing her character as part of the *Star Wars* universe, but also calling for fair representation in merchandised toys and games, not least when #WheresRey became a trending topic after she was left out of a *Star Wars* Monopoly game. "It was weird because... just the whole thing was a bit odd," she muses. "And then obviously when J.J. [*Abrams*] came out and talked about Monopoly, I thought, 'Too fucking right!' That's a direct quote: 'Too fucking right!' So the fact that people were angry on my behalf – not even angry, just 'what the hell?' – I was very grateful that people cared that much and were concerned. Hashtag #WheresRey!"

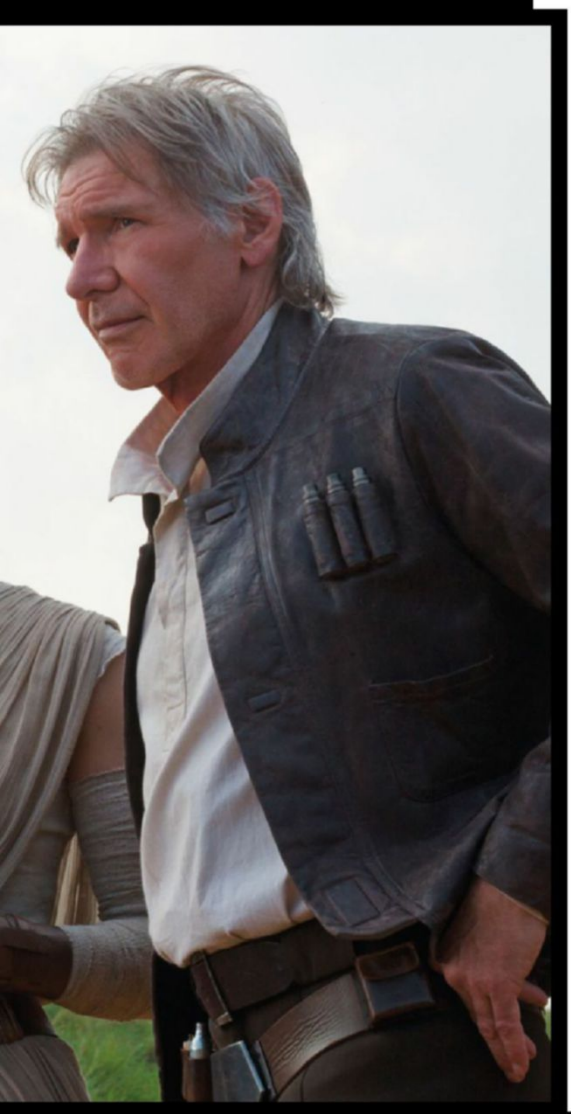






Daisy chain: (main) as Rey with Han Solo (Harrison Ford) in *The Force Awakens* (2015); (below clockwise, from left) with BB-8 in Episode VII; providing the voice for *Only Yesterday*; winning an MTV Movie Award; as Taeko Okajima in *Only Yesterday*.

Subscribe at www.totalfilm.com/subs







Her recently acquired clout also means that she can throw her weight behind other projects she considers worthy, such as upcoming documentary *The Eagle Huntress*, a Sundance breakout that she's now exec-producing and adding a narration to. "Anyone who sees it will just understand this overwhelming sense of wanting to be part of it," she gushes. The doc follows the story of a young Mongolian teen who breaks with tradition to train as the first female eagle hunter. "I was totally moved. This little girl is so fricking inspirational. Though it's wonderful to play someone [*like Rey*] who is heroic in her way, Ashol-Pan – the girl – is a genuine hero. It's just crazy. She doesn't think she's heroic. But she's cutting down years of gender inequality."

In terms of new acting projects, Ridley is biding her time. She admits that she has said yes to do "a thing or two" that's not out in the open yet, teasing that there might be an announcement in the not too distant future. One of those upcoming projects won't necessarily be the *Tomb Raider* reboot though, as Ridley explains she was "pretty horribly misquoted" on that front. "I said I've been having meetings with a lot of people, and I'm waiting for someone to say yes. Not necessarily about *Tomb Raider*." She admits it's a cool prospect for whoever does do it, even if it's not her. "So it's very exciting, but yeah, that's as far as it's gone. I've literally had one chat with someone."

She singles out Wes Anderson as a director she'd love to work with, and professes her love of romcoms when asked what genres she'd want to tackle in the future. There's also the small matter of her collaboration with Barbra Streisand, which she revealed via an Instagram pic of herself in what looks like a recording studio. She calls it "one of the big moments of the year", and says she broke down sobbing after her first meeting with Babs. For now though, Ridley's keeping shtum. She can't even say if it was something musical they were collaborating on... "I *mean*, I can neither confirm or deny..." she evades, before adding, "but I definitely have had more time in a booth since Ghibli than I ever thought I would."

But, of course, before looking too far ahead into the future, there's the small matter of the currently-shooting *Star Wars: Episode VIII* on the horizon, with Ridley heading back on set after our chat. "I don't think it's less pressure," she laughs of the follow-up. "Not necessarily that it's more, but in the same way now that I'm choosing films, I take it very seriously. I have a responsibility to make sure that Rey's story continues to be inspiring, and that she continues to be multifaceted and the choices she makes aren't easy. Her story doesn't just roll along."

Comparing *VIII* director Rian Johnson with Abrams, Ridley says "they're both fanboys," describing the latter as "unassuming" and "chilled". While plot details are strictly off limits, it's at least obvious that she'll be working much more closely with Mark Hamill this time out. And her fitness training is clearly paying off, if the image of her giving Hamill a piggyback – another Insta-pic gone viral – is anything to go by. "During *TFA*, I was always nervous to ask them how things had affected their lives or whatever," she says. "So I was able to spend more time with [*Hamill*] this time. I feel like I'm getting more of a sense of him and what *Star Wars* means in his life."

And when it comes to Rey's story, which will play out over the next two films, the future may not be set quite yet, even if her past (and mysterious parentage) is. "The past is not flexible," Ridley explains in her fast-talking natter. "I know what the past is, and that's not changed. It's always been the same. But the future? Now I'm doing *VIII*, I'm also thinking about *IX*. So I've been asking Rian, thinking that he'll know some stuff, and he refuses to tell me. So I think it's good to just concentrate on one thing at a time." Given that the fan reaction to certain *TFA* characters – not least Rey – influenced the way the powers that be looked at the future of the franchise, there's everything to play for. "I think everybody who's part of *VIII* has looked at how people reacted to *VII*. So I think again, things can change slightly. It's always for the fans, and everybody is listening to how the fans are reacting. So we'll see, I guess."

> 'I have to serve a purpose. I have to be a torchbearer for the representation of women in film. I take my choices very seriously'

Like Rey, Ridley very much has her future forming ahead of her, but if she approaches it with the same mix of considered smarts and fangirlish glee as she has so far, surely the galaxy will be hers for the taking. In the more immediate future at least, she's happy knowing that *Episode VIII* is in good hands. "There's still that sense of wonder and fun that I had on *VII*," she beams. "I hope that I always have it with these films because it's pretty fucking cool to go into work and have spaceships and creatures knocking around. I will forever be intensely grateful to J.J. for letting me be part of it." TF

***Only Yesterday* opens on 3 June as part of the Studio Ghibli Forever season. For more details visit StudioGhibliForever.com. *Star Wars: Episode VIII* opens in December 2017.**

TOTES OR

For the Horde! After a decade in development hell Moon director Duncan Jones is bringing Warcraft's world of orcs and men to the big screen. Total Film travels to Azeroth to witness fantasy filmmaking's monstrous next step... WORDS **JORDAN FARLEY**

"I've put a lot of time into this game," grins Rob Kazinsky, the former *EastEnder* playing fan favourite orc Orgrim Doomhammer in *Warcraft: The Beginning*. He's not kidding. "463 days played at the beginning of this movie. Now I have the opportunity to be like, 'I didn't waste my life!'"

It's a tale *Total Film* hears time and time again during our tour around the real life *World of Warcraft*. Admittedly Kazinsky's relationship-ruining *11,000 hours* plus in-game is on the extreme end, but *Warcraft* obsessives can be found all over Vancouver's Bridge Studios during this particular March 2014 day. Visual effects supervisor Bill Westenhofer boasts three level-90 characters, actor Daniel Wu has a *Warcraft*-loving wife who encouraged him to audition for the film despite the fact she'd just given birth, producer Stuart Fenegan only stopped playing when divorce looked like a distinct possibility and writer/director Duncan Jones has been an avid fan of developer Blizzard Entertainment's games, "All the way to ancient times..." Passion for the most popular videogame series of the last 20 years, evidently, is not in short supply.

As *TF* steps through the loading bay doors of an imposingly large – but otherwise unassuming – Canadian warehouse, physical proof that this isn't another *Super Mario Bros.* style atrocity greets us almost immediately. Erected at one end of the dusty, cacophonous chamber is a stone-perfect recreation of the game's Lion's Pride Inn – a location instantly recognisable to anyone who knows the difference between a Priest and a Paladin. The attention to detail, down to the oversized furniture and neon green bottles dotted about the cosy pub, was enough to leave Blizzard bigwig Robert Pardo on the verge of tears after first laying eyes on the virtual building made real. And it's just one of more than a hundred sets constructed for a film with tentpole scope; one looking to push visual effects boundaries by dropping its legion of performance capture orcs into the middle of gigantic live-action sets, shoulder to shoulder with a fully costumed human cast. Even 2009's *Avatar* didn't have the big blue cajones to attempt that trick.

Game on

As a result, there's a lot riding on *Warcraft: The Beginning*. By all known measures, the games are a bona fide phenomenon. Launched in 1994 with a trilogy of critically acclaimed real-time strategy titles, it wasn't until the release of the groundbreaking online roleplaying game, *World Of Warcraft*, that the series exploded. With over 100 million accounts registered since 2005 and $10 *billion* grossed, *WoW* ranks among the most successful games of all time. There's also the long, sad story of videogame adaptations to consider – a consistent catastrophe from *Street Fighter* to *Hitman: Agent 47*. And then there's Duncan Jones, whose leap from small scale sci-fi to mega-budget blockbuster will be hoping to mirror the soaring success of Gareth Edwards and Colin Trevorrow, rather than Josh Trank's public faceplant. But the biggest stakes of all rest on the broad shoulders of the humble orc. Far from the slimy, snarling, Sean Bean-slaying >>



Subscribe at www.totalfilm.com/subs



creatures of Middle-earth, *Warcraft*'s toothsome titans are a proud people – husbands, mothers, warriors. Sure, they may be big, mean and (in some cases) green, but orcs are long overdue a re-evaluation, something Jones made priority number one when he signed on.

"Tolkien expresses a fantasy universe where there's good and there's evil and there's a pretty clear delineation between the two," the *Source Code* director says, speaking on the phone a full two years after the film's 2014 shoot. "One of the things that *Warcraft* has always allowed is for the players to be the heroes, no matter what they look like. What I wanted to do is create an

'ONE OF THE THINGS THAT *WARCRAFT* HAS ALWAYS ALLOWED IS FOR THE PLAYERS TO BE THE HEROES' DUNCAN JONES

environment where the audience is seeing both sides as having heroes on it."

It was this inherent understanding of *Warcraft*'s ethos that got Jones the job after the film had been struggling to get off the ground ever since Legendary snapped up the rights in 2005. At one point videogame movie-making pariah Uwe Boll expressed interest, only to be told: "We will not sell the movie rights, not to you... especially not to you." More promisingly, in 2009 Sam Raimi signed on to direct. But the script put the human characters front and centre, an approach that never sat right with the property, and after years in development hell Raimi bailed. All the while, in the midst of making *Moon* and *Source Code*, Jones and





Clash of worlds: It's orc vs human in this videogame adaptation.

Fenegan kept one eye on the production. Says Fenegan: "You keep banging on the door of Legendary and saying, 'You know, it's been a while. Has anything changed? Is there something we can read?'"

Their tenacity paid off in 2012. With Jones now in a position to be trusted with a $100m+ effects-powered blockbuster, he was invited in to pitch his take on the material. "Fortunately, it gelled very nicely with what Blizzard was hoping the film might be," Jones recalls. "The fact we were in sync from so early on, all of a sudden it got the momentum going."

Now on board, Jones went about rewriting Charles Leavitt's existing script. But instead of looking to *World Of Warcraft* for inspiration, he went all the way back to the beginning, adapting the story of *Warcraft: Orcs And Humans*, the 1994 title that kickstarted the entire universe. "What was sensible about going back is they were simpler times back then," Jones explains. "The storytelling was much easier to swallow.

It gave us the opportunity to – hopefully, if we get the chance to do more movies in the future – bring everyone into our universe, introduce them to the general concepts and then we can start branching out from there."

ORC TALK

How Warcraft's unlikely heroes were made...



Terry Notary
[Movement choreographer]
"This film is cutting-edge as far as being able to marry traditional filmmaking and motion capture together. The actors aren't coming in and acting to tennis balls while you go into the motion capture volume and perform. Now you have actors and mo-cap actors together, which is better for both."









Daniel Wu
[Gul'dan]
"We all had to go into this motion school and learn how to move like an orc and be like an orc for three weeks with Terry Notary, who worked on the *Apes* films. He taught all us orcs how to be orcs. That whole process was amazing."



Toby Kebbell
[Durotan]
"As an actor, your process is to find the walk. It's like, you tie a tie around your waist, and you let it drag between your legs to keep your centre of gravity low. You can't turn past your shoulder and when you grab for something it's all from the centre, all of these things..."

Team green

This film tells the story of the first war between the orc Horde and the Alliance of humans, elves, dwarves and gnomes. With the orcs' homeland Draenor dying and no longer able to sustain its millions of inhabitants, their only hope lies in evacuation. Civilised and organised, the Horde's tribal society consists of clans, among them the Frostwolf Clan led by Toby Kebbell's Durotan and his second in command, Orgrim. With a wife, Draka (Anna Galvin), and child, Thrall (let's just say he'll be *very* important in the hoped-for sequels), to protect, Durotan throws in with shifty orc warlock Gul'dan (Wu), who's betting everything on a dangerous magic called the Fell and the Dark Portal – a gateway to another world. The snag? That other world is Azeroth and its people are none too happy to see armies of fanged brutes flooding into their land...

While Jones sets up a scene featuring his human cast holding crisis talks over what to do about the orc 'invasion', back on the set we're taken to the 'volume', home for Warcraft's orcs. The vast, black-walled space has cameras on every surface and, at one end, the brain bar – two banks of computers resembling NASA mission control. These computers not only capture movement down to minute details, but are capable of rendering basic versions of the 7ft, 600lb orcs in real time.

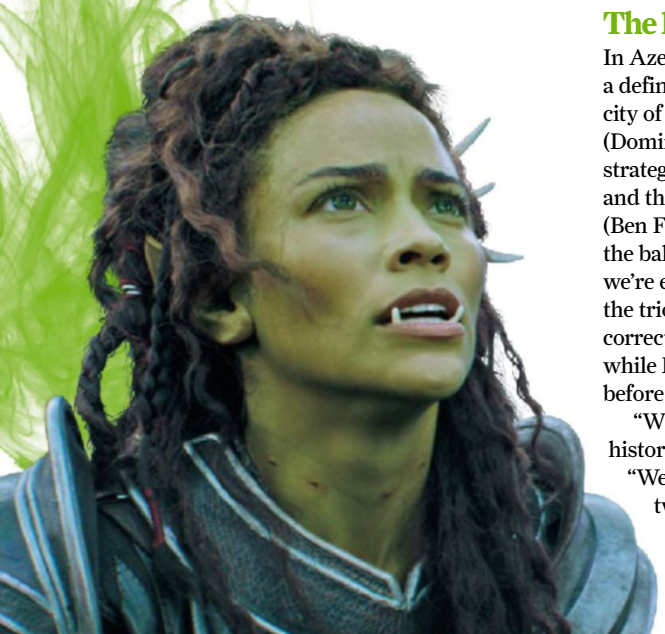
"The amazing thing now is we can actually see it while we're making it," Wu enthuses. "It's not 100 per cent, but you have a good idea of how much space this orc is taking up." Even Kebbell was impressed after watching the test footage of Orgrim in action, despite moving on to *Warcraft* immediately after playing Koba in *Dawn Of The Planet Of The Apes*. "It was incredible," Kebbell says, unfazed by the fact he's talking to *TF* in black mo-cap pyjamas. "It picks up every detail, from a little squint to a slight smile. You can be super-subtle."

Put simply, it makes *Avatar*'s performance-capture technology look like crayon drawings in comparison – a critical breakthrough for a film that will live or die on its audience identifying with these incredible hulks. "You've never seen anything like this before," >>





Anna Galvin
[Draka]
"Because it's a few generations on from *Avatar* they have the ability to significantly capture greater detail and facial expressions – real subtleties, with all the different dots. For instance, these ones on the lips, if my lip rolls, this tracks it."



says Kazinsky with the enthusiasm of someone who's just been told it's their birthday. "They look like monsters, but they're cool and they're funny. And they're like Butch and Sundance, Durotan and Orgrim."

Though Paula Patton's half-orc, half-human Garona is being created with a mix of make-up and prosthetics, motion capture was the only choice for the key orc cast as far as Jones was concerned. "Physically, there's a scale to them but you just can't achieve nuanced acting when you're wearing two or three inches of prosthetics," the director explains. "We had a chance to work with ILM, who'd done fantastic work with the *Hulk*. They were really keen to show that they were up there at the same level – or even superior – to what Weta are doing."

The human league

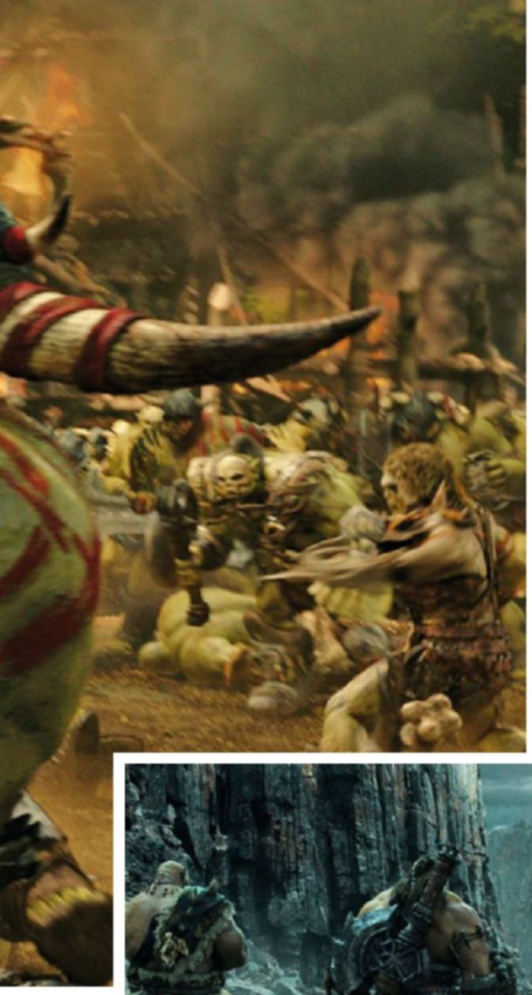
In Azeroth, meanwhile, the Alliance is facing a defining moment. Led from the prodigious city of Stormwind by King Llane Wrynn (Dominic Cooper), his brilliant military strategist Anduin Lothar (Travis Fimmel) and the magical protector of the realm, Medivh (Ben Foster), the future of their world hangs in the balance. With the cameras ready to roll we're escorted inside Stormwind Keep, where the trio are enthusiastically 'debating' the correct course of action – Lothar urging caution while Llane is slowly convinced to act decisively before it's too late.

"When you join us, you understand the history between the three of us," says Cooper. "We're trying to protect our lands and these two are the ones I entrust most in that. But then, it becomes apparent that things are not what they appear. In fact, in the scene we just played out, everything is slowly shifting in terms of who the king can trust."

It's a moment that evokes the shifting-sands politicking of *Game Of Thrones*, but stands out as something distinct thanks to Stormwind Keep's striking look. At one end, Llane holds court over a long map that, perhaps deliberately, resembles a tabletop boardgame, while at the other lies a hexagonal armoury, with alcoves in each wall containing racks of chunky weapons and armour emblazoned with Stormwind's traditional blue-and-gold lion crest. "It took four people to put [*my armour*] on and take it off, it's very restricting," Fimmel gasps after filming, visibly exhausted from the day's shoot. "And then you have the world's biggest bloody sword. It wasn't the easiest to look fluid and fight, but they look amazing."

'THEY LOOK LIKE MONSTERS, BUT THEY'RE COOL AND FUNNY. THEY'RE LIKE BUTCH AND SUNDANCE, DUROTAN AND ORGRIM' ROB KAZINSKY

As a mage, Medivh gets a more traditional costume – a robe and staff – and with his kind





Over the Moon: Duncan Jones as director and defender of Blizzard's *Warcraft* world.





Rob Kazinsky
[Orgrim]
"I thought that it would be considerably easier than a regular shoot, but the costume takes just as long to put on as my suit in *Pacific Rim* did. And then you have to go and get digitally mapped, which takes two hours. Putting these dots on is such an intricate process."

doubling as trusted advisors in *Warcraft*'s world, he has the King's ear in matters of security. "His responsibility is to protect Azeroth and those that populate it," Foster says with the considered speech pattern of a statesman. "When we meet him he has removed himself from his friends to some degree, but he has been called back to help with a building conflict."

As for Lothar, "He's pretty open [*to the orcs*]," says Fimmel, who fitted filming in during the six-month break between seasons on *Vikings*. "He understands the plight, and especially through Garona, he understands why the orcs are here. Then they do a few bad things and he turns against them."

Garona's divided loyalties complicate matters for both sides, and as a half-Dutch, half-American actress Patton could identify with feeling like an outsider. "That was what really excited me about this character," she enthuses. "She has one foot in one world and one in the other, and yet she belongs in neither. She's a slave of Gul'dan at the beginning of the movie. Later, she finds herself in the human world where all of a sudden this human side of her comes out. So as you watch the movie you don't know which way she'll go."

Post apocalypse

Having wrapped principal photography in May 2014, *Warcraft* will have spent exactly two years in post-production by the time it comes out. To put that into perspective, *The Force Awakens* started shooting the same month that *Warcraft* finished. And even though there were less than 10 VFX shots to finalise just 12 months ago, Jones hasn't been twiddling his thumbs for the last year. Far from it.

"I was maybe a little naïve in thinking, 'OK, that's it, it's done now!'" the director shouts with mock glee. "There was always room for people to suggest things or want to make tweaks. I've seen my job on this movie, especially for the last year, as the defender of the 'good film'. That's been tiring, but at the same time, I think I've done that job."

Crucially, Jones and everyone involved in the production are also keenly aware that it has to play to an audience who can't tell a Murloc from the Lich King. "Now that we've finished, we know that it's a good film which will work for people who don't know anything about the game," Jones continues. "It's just a good, solid fantasy movie. And because there is a deep understanding of this universe by those of us who understand the games, everything fits together and makes sense."

After almost four years in the hot seat it's clear that, although Jones has made a film he's proud of with *Warcraft*, the freedom which comes with smaller productions is more to his taste. Luckily he's got sci-fi indie *Mute* up next.

"I've done it once. I hope it does well enough that I get the chance to do another one, because I do think that this universe would be fun to work in again. But I'm damn well doing an independent film before I go back to doing another one of these!" TF

***Warcraft: The Beginning* opens on 3 June.**



Subscribe at www.totalfilm.com/subs

Fright at the Opera

Meryl Streep lines up her 20th Oscar nom playing the world's worst singer in **Florence Foster Jenkins**. It's access all arias as Total Film talks to Streep, co-star Hugh Grant and director Stephen Frears...

WORDS JAMIE GRAHAM

If you thought Meryl Streep had her work cut out playing real-life titans such as Margaret Thatcher, Julia Child and Karen Silkwood, wait until you see what's required of her in *Florence Foster Jenkins*. Playing the title character (who else?) in Stephen Frears' quality dramedy, The World's Greatest Actress is obliged to be bad; to hit, as it were, only bum notes.

Jenkins was a New York socialite who formed The Verdi Club in 1910 and became a patron to many of the city's finest musicians. How very honourable. Only every silver lining has a big fat cloud, and Jenkins, in return for her generous finances, inflicted her own operettas upon select audiences. Given to descending from the rafters bedecked in flowing robes, a tiara and angel's wings, she'd then bring everyone down to earth with a mighty thump as she tunelessly squawked out the arias of Mozart, Strauss and Verdi.

But that's only half the story. Jenkins, it seems, was convinced of her own rare talent, somehow trusting the sycophantic ovations of friends and believing the glowing notices of the few attending press members – handpicked and paid off by her husband, St. Clair Bayfield (Hugh Grant). She lived in a bubble of her own imagined talent. But that bubble looked set to burst when she ignored Bayfield's pleas and insisted upon boosting the morale of the wartime public by playing at Carnegie Hall...

"I really had to acquaint myself with the recordings and go deeply into what it was that made it so funny and so touching and so irresistible to people," says Streep, looking every inch the icon as she sits attentively upon a sofa in an art deco suite at Claridge's. Last night was the film's London premiere, and the applause – all of it genuine – lifted off the roof. "People are not as familiar with her as [*they are with*] Margaret Thatcher or Julia Child, so there was a lot more freedom for me to invent. But I did have to adhere to the recordings. To really listen to someone, you can hear who they are."

Streep signed on to play Jenkins within three days of receiving the screenplay from Frears, >>



Sing star: cameras role as Meryl gets into character.



Give us a tune: Meryl gives a performance as Florence Foster Jenkins.

who had similarly leapt aboard the moment he read Nicholas Martin's amusing, moving script. "It came through the letterbox, I read it and thought it was great, and then I listened to Florence, and Googled," says the director, crunching on a biscuit. And just as he immediately knew (as did Martin) that only Streep could play Jenkins, he was adamant that Grant must sign on as Bayfield, whose champagne repartee is just one aspect of a complex, contradictory character. Part parasite, part philanderer, he also dotes on his wife and will do anything to protect her.

"I think Hugh's just grown up," shrugs Frears when asked how he knew Grant would prove capable of negotiating such nuances. "Suddenly, he's got a thousand children. It's what John Lennon says: when you're not looking, it all changes."

Grant's hungover from the premiere but clearly in good spirits."Working with Meryl Streep was obviously frightening and I was a little bit frightened of Stephen too as he's got a bit of a reputation for making classy, award-winning films, which is not really where I come from," he says. "I had to do a certain amount of serious acting in this and so it was all extremely intimidating for me. I ended up doing about a year's worth of prep."

> 'I really had to go deeply into what it was that made it so funny and so irresistible to people'
>
> Meryl Streep

Like Grant's performance, the film itself (shot in a Liverpool dressed and digitised to look like New York) slickly shuffles tones. Primarily a light-comedy of the sort that Hollywood used to make when the likes of Ernst Lubitsch, Billy Wilder and Preston Sturges were plying their trade, it's also a moving portrait of a deluded woman and dysfunctional marriage. Streep delivers a barnstorming performance that is both grandstanding and full of truthful moments. Hell, even the money scenes – Meryl massacring some of the world's great melodies – manage to balance hilarity and tragedy. Only Streep could load such assassinations with pure aspiration.

"I had to work to come up to Florence's level – I'm not kidding," she laughs, explaining how she trained with voice coach Arthur Levy for two months despite having previously proved the worth of her pipes in *Mamma Mia!*, *Into The Woods* and *Ricki And The Flash*. "She was almost OK. The timbre of her voice was unpleasant, but as far as accurately getting a lot of it, she did. And then she'd kind of lose interest [*sings half-heartedly for a few seconds*] and she wasn't in that phrase. And then she'd be OK in the hardest arpeggio!"

Grant was knocked out by his co-star's warbling. "It would be easy to ham it up and go for laughs," he says. "What makes the real Florence funny is she meant every word of it. The first time I heard Meryl do it was at a read-through and it was sheer genius. She was giving it all, believing in it, loving it, but being unspeakably terrible."

If nothing else, Streep deserves that 20th Oscar nom for the work she put into the Carnegie Hall climax. Taking to the stage to belt out the 'Queen Of The Night' aria from Mozart's 'The Magic Flute' an astonishing 18 times on the bounce, she even insisted on doing all of the singing in the takes dedicated to capturing the audience's response. "I asked Stephen to shoot the audience first as I was eager to see what their reaction was," she recalls. "I wanted to get the whole range of people who were aghast, and people who were genuinely laughing. It really sells the whole thing." She laughs at the memory, then looks rather aghast herself. "And then I immediately regretted it! I was just ragged! My voice was absolutely wrecked..." TF

***Florence Foster Jenkins* opens on 6 May.**

Subscribe at www.totalfilm.com/subs



Bigger picture

STREEP TALKS CAREER, OSCARS AND BEING AN ICON...

There's already talk of you bagging yet another Oscar nomination for *Florence Foster Jenkins*. Do awards still give you the same buzz?
It means a great deal. Any actor that comes up to me and says, "I really liked what you did in that" means the world, because they know what it is. When you get nominated for an Oscar, that's only the actors [*the category is opened up to all members of the Academy once a shortlist of five has been reached by the actors' branch*]. So it means a great deal to have that recognition. And people never get tired of compliments [laughs].

Given what you've just said, does a nomination mean more than a win?
Whether you win or lose, that is a crapshoot. But yeah, it's the nomination. Then everybody goes, [*sarcastic tone*] "Oh yeah, the nomination really means the most." So people that don't understand imagine you're lying about that. But that's the truth. That's the real recognition. It's your peers.

Do you ever express interest in a part and lose it to someone else?
Sure. When I came to the UK to make *Plenty*, my good friend Karel Reisz, who had directed me in *The French Lieutenant's Woman*, was setting off to America to direct Jessica Lange in *Sweet Dreams*. I said to him, "The least you could do for me is let me live in your house while you're gone because you didn't cast me!"

The likes of Glenn Close and Susan Sarandon must moan at you for taking all the good parts...
I don't know if they want to play fat old ladies who sing badly [*laughs*].

And how about direction? Does anyone ever dare modulate your performance?
You know... [*sighs*] I've been doing it sooo long that I've learned the best thing is to give them a range of choices. I'm not capable of repeating anything. The direction that really stymies me is when somebody says, "Do it just like that again." Stephen [*Frears*] sometimes wanted to move on faster than I wanted to. That's unbelievable for me because I'm always done after take three. But sometimes I'd go, "Wait! I really haven't even begun" and he'd go [*does grumpy impersonation*] "Alright. Good God, woman!"

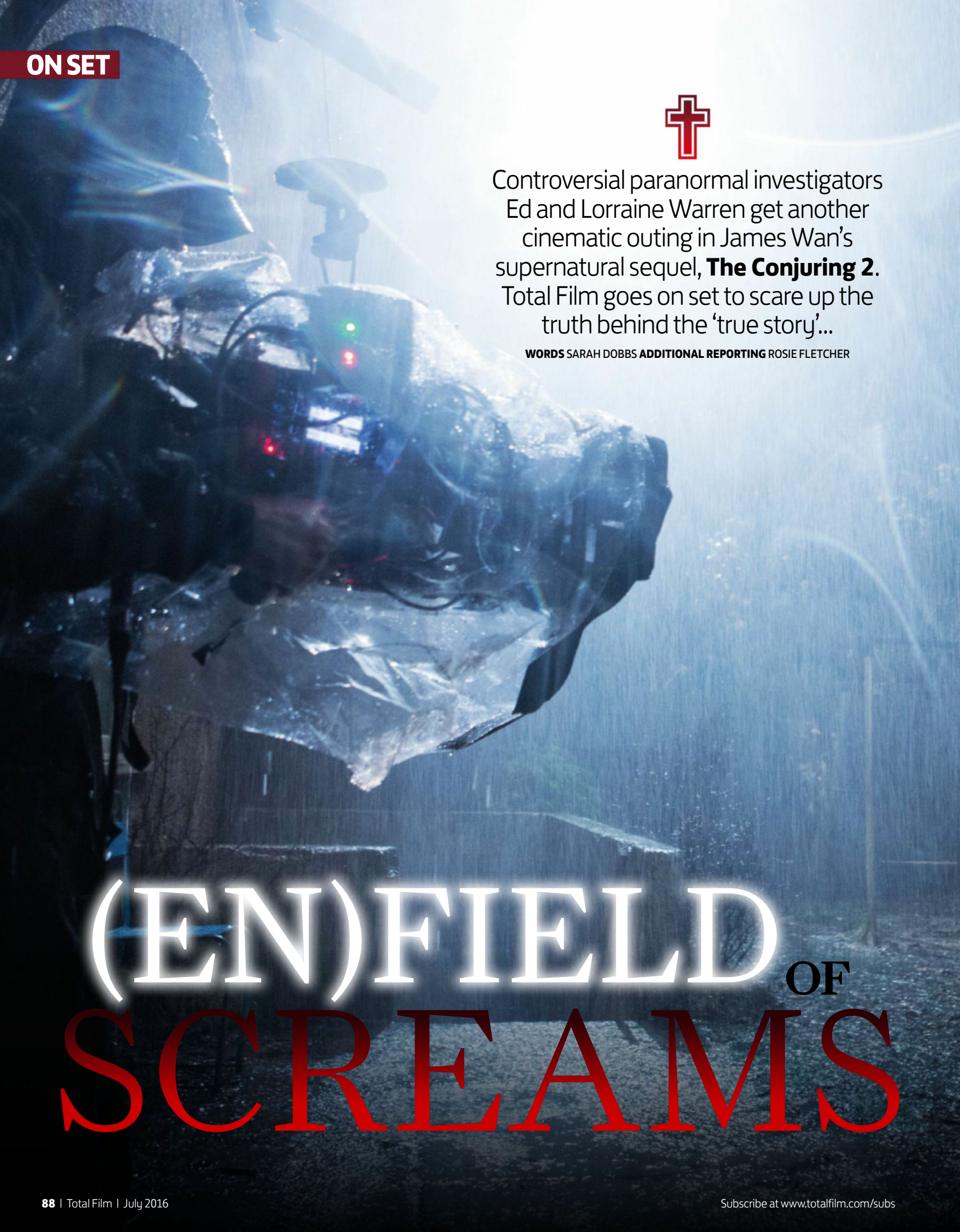
You've been working in movies for 40 years. Has it got better for women?
The Geena Davis Institute For Media Studies has commissioned a lot of data. Basically, Geena says that since the 1940s, the ratio of women to men hasn't changed at all. The participation in all fields hovers around 17 per cent, except acting. The statistics for acting have gotten worse in films. If films hold the mirror up to life, that's the reaction to a very rapid change in our culture that's happened in the last 100 years. It's the first time in human history that women are *in* history, and they're everywhere. It's disturbing to both men and women. That's the only reason I can imagine that film reflects that unease. So we have lots of superheroes. We have the Marvel stuff. We have all the little-boy fantasies. I think that's an unconscious correction to this very disturbing seismic shift in human history.

You think superheroes are a fantasy of male empowerment?
A reassertion of that. Yes, absolutely.

If you've ever had a dip in your own career, it was in the early '90s, as you entered your forties...
There's that famous Amy Schumer "not fuckable" thing. But I didn't feel that. I know that's the narrative on me, but that was when I'd just had my fourth child. So I had three young children and a brand new baby. I couldn't go on location. So I stayed in Los Angeles and I did films that I could work on within the city and then come home at night to be with the little ones.

Looking back, are you pleased with those films?
They're interesting. With Albert Brooks, I did *Defending Your Life*. I did *The River Wild*, which was sort of for my girls. I did *Postcards From The Edge*, which was one of my favourite experiences. I don't look at it as a fallow period. And also, *Defending Your Life* is almost a documentary of what it's like to age in Hollywood. **JG**

MARY ROZZI / CONTOUR BY GETTY IMAGES



(EN)FIELD OF SCREAMS

Controversial paranormal investigators Ed and Lorraine Warren get another cinematic outing in James Wan's supernatural sequel, **The Conjuring 2**. Total Film goes on set to scare up the truth behind the 'true story'...

WORDS SARAH DOBBS **ADDITIONAL REPORTING** ROSIE FLETCHER

Subscribe at www.totalfilm.com/subs

THE CONJURING 2

October 30, 2015: it's nearly Halloween and the crew of *The Conjuring 2* are getting into the holiday spirit. When *Total Film* arrives at the studio in Burbank, we count several people in costume: black cats, zombies, skeletons, and a very creepy Snow White. The truly scary stuff, though, is happening on the other side of the camera.

That's where Patrick Wilson, reprising his role as demonologist Ed Warren from the first movie, is hanging out of the window of a painstaking reproduction of a 1970s north London council house. Buffeted by supernatural forces, clad in a ripped shirt and smeared with blood, he's clutching a young girl in his arms and screaming for help. Inside the house, Vera Farmiga, back as Warren's wife Lorraine, is driving back a red-eyed demon while religious icons crash to the floor around her. Despite the bright Californian sunshine outside, here on set, a rain machine is providing a much more authentically British atmosphere.

While the crew sets up for a second take, we grab the opportunity to explore the rest of the set. Beyond the main house (which has been scaled up to three times the size of a real council house, though it's otherwise convincing) there's a whole street, complete with pebble-dashed walls, shrubberies and damp concrete underfoot.

Around the corner, there's the Warrens' artefact room. Like the grimmest toy box ever, it's crammed with evil-looking bits and pieces: weird paintings, skulls, a stuffed monkey, a samurai suit and, of course, plenty of creepy dolls.

The final set we spot might be the most exciting of all. It's a familiar-looking attic bedroom, complete with period-accurate shag pile carpet, old TV and those iconic quarter-moon shaped windows – it's the *Amityville Horror* house! Bad news for Amityville fans, though, because the Warrens' most famous investigation isn't going to be the main haunting in this movie. That honour goes to the Enfield poltergeist, a case the Warrens travelled to London to investigate back in 1977.

Like *The Amityville Horror*, it's a story about a struggling family in a haunted house. Here, it's single mother Peggy Hodgson (Frances O'Connor) who's being plagued by evil forces, as she and her four kids watch furniture zoom around the room, speak in unearthly voices or get tossed into the air by unseen nasties in the night.

But while the Enfield haunting might not be quite as famous as the Amityville one, it's hardly unknown, either. There have been several screen adaptations of the 'true' story already, most recently Sky's miniseries *The Enfield Haunting*. Considering the real Warrens took on more than 8,000 cases in >>



Setting up for scares: director James Wan talks through a scene.



Spooky couple: Ed (Patrick Wilson) and Lorraine Warren (Vera Farmiga).



Possessed: Janet Hodgson (Madison Wolfe).



Sign of the cross: Ed Warren (Patrick Wilson) hunts the demon.



Living in fear: Margaret Hodgson (Lauren Esposito) and Lorraine.

their time, you might expect the filmmakers to go for a less recognisable story to adapt this time round (especially as choosing this one meant having to build a mini-Enfield on a soundstage) but it turns out that Enfield's infamy was part of the attraction.

EXORCISING DEMONS

"Why did I pick this one?" ponders director James Wan. "Well, trying to find the right case to go with was tricky, but people are very familiar with the Warrens investigating Amityville, so we knew we had to address that in the second film. And we thought it would be interesting to tell these two different stories – they mirror each other, because they're both cases that are infamous, and they're both cases that have their fair share of sceptics."

That's a hell of an understatement. Both the Amityville and Enfield hauntings have been thoroughly debunked over the years, though Lorraine Warren still maintains that they were real examples of paranormal activity. The movies are unquestionably on her side, though Wan doesn't want to ignore the sceptics. "It was one of the things I felt I had to talk about," he says. "After the first movie came out, people who don't believe in the Warrens had a lot to say about them, and I think it's important for me to address that, and make it one of the hurdles that the characters have to try and overcome."

> 'It's part of the fun to come up with new things to scare the audience with'
> James Wan

Non-believers might even turn out to be more difficult to exorcise than demons. *The Conjuring 2* picks up a long six years after the first one left off, and over those years the Warrens have become both more famous and more criticised, facing widespread accusations of fakery. "A lot has changed in six years," says Farmiga, who's protective of her character's beliefs. "It's six more years of wisdom, six more years of being attacked by sceptics and six years of even more harrowing spiritual warfare. What's going to be palpable to the audience is that [*Lorraine has*] this real wariness and weariness, and frustration with the media."

Behind the scenes, the sequel also faced its share of naysayers. Though the record-breaking box-office success of the first *Conjuring* movie meant a follow-up was all but inevitable, that got a bit stickier when producer Tony DeRosa-Grund tried to sue Warner Bros, claiming that the studio didn't have the proper rights to the Warrens' stories. According to him, they'd only licenced parts of some of the cases that he owned, and that licence didn't allow for any sequels. A long legal battle ensued; the case was only settled this January, when a judge ruled that DeRosa-Grund's claim to the rights was invalid.

By then, of course, the movie was already in the can. When we talked to producers Peter Safran and Rob Cowan on set, they seemed unconcerned; for one thing, they had Lorraine Warren on board, and for another, they'd spoken to the Hodgson family about getting the rights to tell their story. Plus, well, the script had already taken certain liberties with the facts, embellishing the story of the 'Old Bill' spirit, amping up the significance of a creepy old leather armchair, and adding in that red-eyed demon. Facts, it seems, are pretty flexible when it comes to ghost stories.

"If people get upset about my films not being realistic, I would say, 'I'm not making a documentary here,'" laughs Wan. "I'm making a fun movie!" And making a fun movie means you get to fudge it. "We're doing the cinematic version, obviously," agrees Farmiga. "It's one of the longest historical cases of paranormal activity on record, so we had to compress that down to make it a really terrorising experience."

For genre fans, that's probably what really matters: the scares. With five horror movies already under his belt, Wan's something of an expert in engineering terror. "The scares for me

Subscribe at www.totalfilm.com/subs



Night terrors: filming Janet's panic.



Ghostly terror: Lorraine (Vera Farmiga) gets a fright.

'After the first movie came out, people had a lot to say about the Warrens'

James Wan

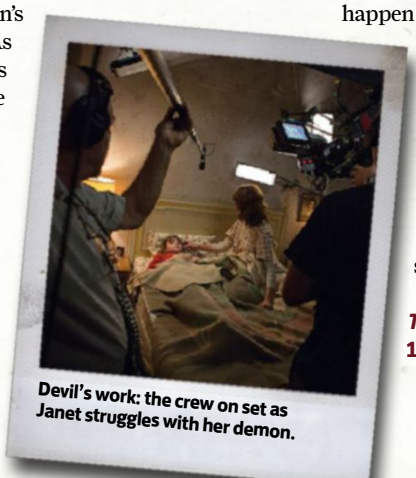
For Farmiga, it's more about capturing the real, human side of the story. Partly, that's about developing the onscreen relationship between Ed and Lorraine, a relationship she describes as "their astounding love, friendship, and partnership." She and Wilson have been friends since his wife, Dagmara Dominczyk, appeared in Farmiga's directorial debut, *Higher Ground*, and both of them say their off-screen friendship feeds into their on-screen chemistry. But also, she's now spent enough time around the real Lorraine Warren that she considers the clairvoyant a pal, and wants to make her depiction of her as authentic and respectful as possible – even if the story doesn't unfold quite as it might've done in reality.

"[*Lorraine's*] given me so many books over the last few years – and diaries, and tapes – and three years ago [*during the filming of the first film*] we had very specific conversations about cases," Farmiga explains. "But now my time with Lorraine is just about absorbing her, watching her exist. The script is so precise that it's just a matter of applying myself, and knowing what her attributes and gifts are, trying to add that energy: her grace and her ardour, her passion and her way of moving through space."

All very heart-warming for a team of people working on a film designed to scare the pants off cinemagoers. Sweet, even. But before we go, since it is Halloween and all, we have to ask whether there've been any spooky goings-on behind the scenes? If everyone's so determined to believe that the Hodgson haunting was real and the Warrens were fighting a war against evil, shouldn't they be worried about attracting the attention of the supernatural themselves?

Turns out, not so much. Wan had the set blessed before production began, bringing in a Catholic priest to sprinkle holy water around and pray over the principle cast members, and after that, nothing weird seems to have happened. Or at least, not that he's noticed. "Usually, when scary things happen, they happen to the crew and not to me," he giggles. "I'm usually so busy directing the film, I don't pay attention. I could walk right through a ghost and not think twice. I'd be like, 'what was that? That was a bit chilly!' as I was on my way to the camera to set up the next shot." TF

***The Conjuring 2* opens on 17 June.**



Devil's work: the crew on set as Janet struggles with her demon.

He definitely seems to be having fun, especially for a man who'd announced he was retiring from horror after 2013's *Insidious 2*. A major factor in bringing him back, it seems, was the opportunity to work with Wilson and Farmiga again. "I love those guys a lot," he confesses. "They're super talented, but ultimately they're just amazing people."

PUSHING BOUNDARIES

Wilson has now worked with Wan on four horror movies, and when we catch up with him fresh off the set, he's got nothing but praise for his director. "One of the things James does so well is that he never settles. I think that's why he and I get on so well. I just want to keep pushing myself, and we're doing that here."

This time round, Ed gets to do a lot more evil-fighting heroics, and Wilson's relishing every second of it. "As an actor, I've done a lot of roles where it's so underplayed.'" he says. "In the horror films I've done with James, there's a lot to chew on. It gets me out of my comfort zone, embracing the fact that you have to walk around screaming Latin at a demon. You can't bullshit your way around, half-giving an exorcism."

are very organic," he explains excitedly, "It all starts with the seed of an idea, then I slowly plan it out and open it up more. I try to think of things that would scare me, and what would happen if I went one step further – if you think it's going to stop here, but I don't stop it there and carry on a bit more. Audiences get more and more sophisticated with every passing year, so it's definitely a challenge to stay one step ahead of that, but that's part of the fun, to try to come up with new things to scare them with."



Subscribe at www.totalfilm.com/subs

TEEN spirit

From The Impossible and In The Heart Of The Sea to next year's Spider-Man reboot and Amazon drama The Lost City Of Z, Brit newcomer Tom Holland is ready for just about any adventure that comes his way. Total Film tries to keep up. WORDS **JAMES MOTTRAM**

Tom Holland is sitting on a cream sofa, caught up in a moment's reflection. "It has been crazy," he admits. "This year has been amazing for me. I couldn't have asked for any better experiences. It's been a real game-changer." True enough; from the BBC's Henry VIII-era drama series *Wolf Hall* to Ron Howard's nautical adventure *In The Heart Of The Sea* to being announced as Marvel's new friendly neighbourhood Spider-Man, the 19-year-old Brit is on the ride of his life.

Making his first appearance as the web-slinger in the recently-released *Captain America: Civil War*, it's a remarkable turn of events for Holland. Back in 2014, after spending months at sea on Howard's *Moby Dick*-inspired film, *In The Heart Of The Sea*, where he teamed up with Chris Hemsworth and Cillian Murphy, he returned to land with a bump. "It was pretty dry for me," he admits. "I was auditioning for jobs and wasn't getting them – even to the point where I started questioning if this was something I wanted to do."

The very thought that Holland could've packed it all in seems inconceivable now. Such has been the whirlwind of the past year, beginning with Holland playing son to Mark Rylance's Thomas Cromwell in *Wolf Hall*, he's been forced to keep a diary – something he started during the press tour for *In The Heart Of The Sea*. "It's not every day that something like this happens," he notes. "You want to make sure you remember every aspect of it, so whenever anything interesting happens in a day, I just log it in, so it's never forgotten."

It will certainly make fascinating reading for this young lad, who started out in the stage version of *Billy Elliot* and went on to star alongside Naomi Watts and Ewan McGregor in 2012's *The Impossible*. Playing Holland's mother in this harrowing drama about a family split apart during the tsunami that devastated coastal regions of South East Asia in 2004, Watts told *TF* back then what she thought of her then 14-year-old co-star: "He will have a massive career if he wants it."

Moreover, *The Impossible* showed the world that Holland has a taste for adventure. "I remember one day, it was the scene where Naomi and I had to climb the tree and I thought, 'There's no way it's ever going to get harder than this,' but it definitely did!" For *In The Heart Of The Sea*, to play Thomas Nickerson, the cabin boy on 19th-Century whaling ship, the Essex, it meant shooting on the water off the Canary Islands. "Every day I found myself longing to get back to land," he says.

It didn't help that the already wiry Holland had to lose weight for scenes where, after the disastrous pursuit of an albino bull sperm whale, the crew are left stranded and half-starved. He was on a measly 500 calories a day. "It doesn't matter how big you are," he says, "500 calories a day is just dreadful." His diet consisted of a boiled egg, 50 grams of chicken and almonds. "Almonds became like currency. If you were >>

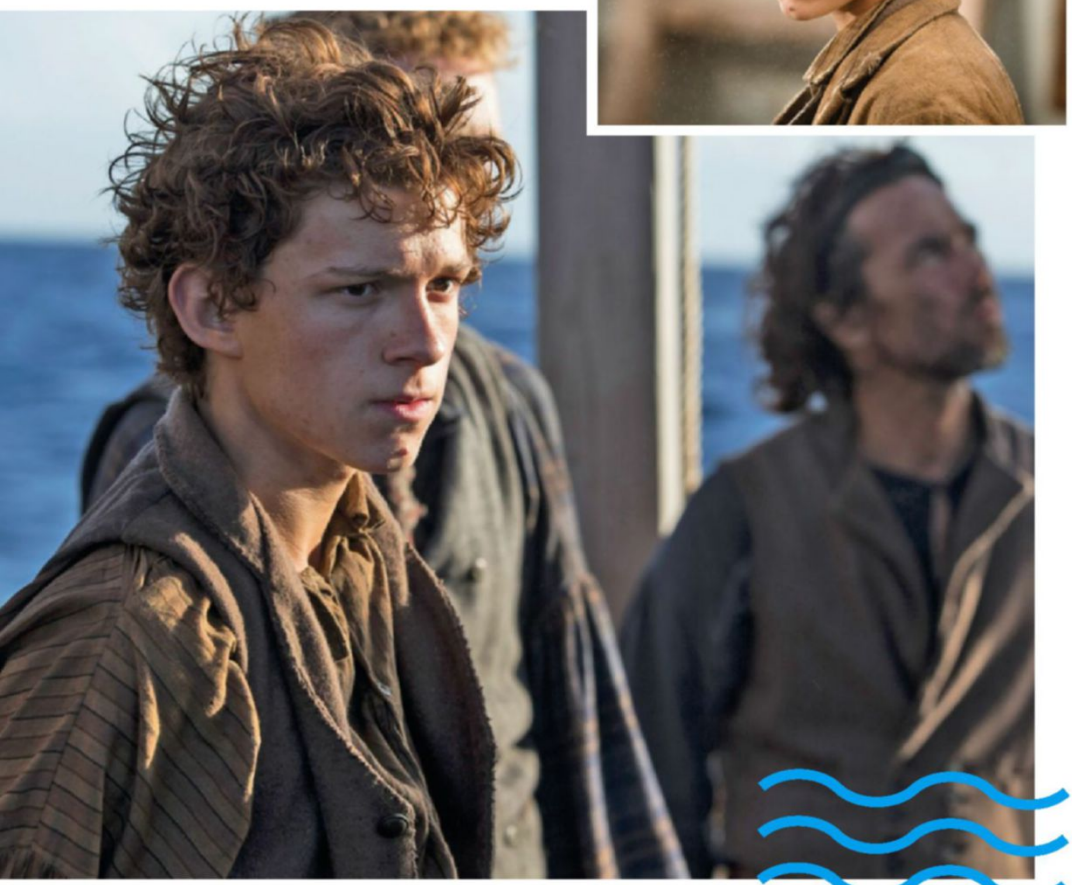
able to steal a pot of almonds before you went off to sea, you were the king on that day!"

Sapping his energy, he spent most of his time sleeping between takes. "We were only there for 12 hours a day; can you imagine being there [*like Nickerson*] for 90 days? I definitely can't." Worse still, there's the scene where Nickerson clambers into the innards of a dead whale to retrieve valuable oils; once inside the prosthetic, getting out was a nightmare. "I was covered in all this lube... it was like trying to climb up a kids' slide which was covered in Fairy Liquid. It was pretty embarrassing – not my most heroic moment."









Maybe it's the arrogance of youth but nothing seems to faze him. Dressed today in a navy baseball cap, black jeans and jacket and scuffed boots, this 5ft 8in star talks about his first encounter with Ron Howard. "I remember sitting in my room, my mum brought me a cup of tea and he Skyped me," he says. There probably aren't many auditions that Howard has conducted with a teenager still in their childhood bedroom, but then it's easy to forget how young Holland still is.

Oddly, *ITHOTS* paired him with Marvel regular Hemsworth before Holland had any idea he would spend five of the first six months of 2015 in a gruelling audition process for *Spider-Man*. "I spoke to Chris about the process of what it was like to be Thor. He was promoting *Thor: The Dark World* at the time we were in London, so I was asking him about that. He was always very open and very welcoming, and he was never too shy to answer any questions. He was a real great guy."

As it turned out, Hemsworth felt the same about Holland. "When he was getting cast, and he was down to the last three people, I was talking with the Marvel guys and saying, 'Look, you're not going to find someone with a better work ethic and humility and passion for their work and appreciation of it too,'" explains the Australian star. "He always turned up with a big old grin on his face and was so stoked to be there. And I said to him, 'Just hang on to that.' It goes such a long way."

Already, Hemsworth's faith in Holland seems to have paid off. While the *Captain America* trailer infuriated many for revealing Spidey's cameo appearance, that was some intro as he popped up mid-battle, snatching Cap's shield, with a 'Hey, everyone!' "[*Holland*] is the best Spidey/Peter Parker ever by a country mile," tweeted *Guardians Of The Galaxy* director James Gunn recently. "He is to Spidey as Downey is to Iron Man, Ledger was to the Joker, Pratt is to Star-Lord."

High praise indeed, though judging by the YouTube videos of Holland somersaulting, he was born to play the role (his audition tapes regularly feature him back-flipping on and off camera). He was, in fact, born in Kingston-Upon-Thames, raised with his younger brothers – twins Sam and Harry, and Patrick – by mother Nicola, a photographer, and father Dominic, a comedian and author, who has written material for everyone from Harry Enfield to Bob Monkhouse.

It was Holland's mother that first steered him towards performing. "I have to give all the credit to my mum really. And to Janet Jackson!" he laughs. "There was this one Janet Jackson song that, when I was about three, I just couldn't stop dancing to. My mum thought I had rhythm so she took me to a dance school." Joining a hip-hop class in Wimbledon, Holland was spotted by choreographer Lynne Page when he appeared at the 2006 Richmond Dance Festival.

As a result, *Billy Elliot* was on the horizon, but only after eight auditions and two years of prep. Just nine years old when he started training, the team behind the show sent a ballet teacher to his school, where he trained in the gym. In true Billy Elliot style, "I remember being bullied for that," he adds, "but I kept going with it." He was right to. By June 2008, Holland made his West End debut as Billy's friend Michael; within three months, he was playing the lead. So what did he learn? "Perseverance, never be late, always be disciplined."

Ever since, Holland's thirst for exploration has grown. "Always, always... whether it was me going on an adventure, in the park, climbing trees with my friends... life is a constant adventure, y'know?" When *TF* meets him, Holland has just got back from the biggest trip of his life – shooting *The Lost City Of Z*. James Gray's forthcoming movie

Subscribe at www.totalfilm.com/subs



Action man: Holland swoops in as Spidey for *Captain America: Civil War* and (left) shines in watery tales *The Impossible* and *In The Heart Of The Sea*.

about Percy Fawcett, it's the story of a real-life British explorer who ventured into the heart of the Amazon jungle never to return.

Originally set to be played by Brad Pitt, whose company is now producing, then Benedict Cumberbatch, Fawcett is now being portrayed by *Sons Of Anarchy* star Charlie Hunnam. Holland, who plays Fawcett's son Jack, even topped his work on *ITHOTS*. "I didn't have to lose all the weight, I didn't have to go to sea every day.... but it was pretty hairy, y'know?" He spent three weeks in the jungles of Colombia. "There were spiders and snakes everywhere and we were all being bitten left, right and centre."

> "You've got spiders as big as a dinner plate! And I had a few spiders in my bed!"

While this seems like pretty good training for someone about to play Spider-Man, Holland was "fine" with these creepy-crawlies. "Then you go to Colombia and it's a different level. You've got spiders as big as a dinner plate! And I had a few spiders in my bed..." He stops. "We had an encounter with a spider called The Wandering Spider, which is supposedly one of the most dangerous spiders on the planet." You must be pretty tough, *TF* suggests? "Hard as nails I am, son!" he laughs, adopting a faux Cockney accent.

Amid all this jungle activity, Holland has even had time to shoot two low-budget efforts. *Pilgrimage*, a 13th-Century Irish-set drama – "an epic indie" – about monks on a mission, in which he co-stars with *The Hobbit*'s Richard Armitage. "It was a tough shoot, a very, very tough shoot," he says. Then there's *Backcountry*, the story of two brothers and their unpredictable father (played by *RoboCop*'s Joel Kinnaman). "It's a cool movie, a very dark movie, almost sadistic in a way," says Holland.

Yet all eyes are on Holland for next year's Jon Watts-directed *Spider-Man* reboot, *Spider-Man: Homecoming*. While the *Captain America* appearance left him champing at the bit, he still can't quite believe he'll follow Tobey Maguire and Andrew Garfield into the role. "It's overwhelming. Sportsmen quite often say it hasn't sunk in yet... something you don't understand until that happens. There's a lot of pressure but I love pressure – it gives you the motivation to work even harder. And I know Marvel have got a great team behind the writing and I think we're going to make a really good movie."

Holland, who won't have to deliver the origin story for Spidey like his predecessors, admits he was "not a huge comic fan" growing up. "I loved the TV shows, I loved the films... and I read a fair few, but I'd never go to the comic-book store and buy comics. But now with what's happened, I've been reading comics relentlessly, and not just *Spider-Man* comics. All sorts. I'm a huge fan of *Daredevil* and *Punisher* and all of those. I've just been broadening my knowledge on the MCU at the moment. I've re-watched the films and I love them all. I think they're brilliant."

Is he expecting his life to change dramatically? He pauses. "Yeah...it will change," he nods. "I probably won't be able to walk down the street for a certain period of time, I might wear nicer clothes." But Holland is determined to keep his feet planted firmly on terra firma. "My family, my friends, my colleagues... they will keep me grounded. I'll always be doing the dishes at home, I'll always be making my bed and being told off by my parents." How very Peter Parker. TF

***In The Heart Of The Sea* is out now on Digital HD, DVD and Blu-ray. *Captain America: Civil War* is in cinemas now. *Spider-Man: Homecoming* opens on 7 July 2017.**

MAKING OF

SECRET HISTORY



Subscribe at www.totalfilm.com/subs



Emma Watson takes on her first leading role in *Colonia*. Part emotional epic, part historical thriller, part grown-up love story, it uncovers some of the worst crimes of the 20th Century. Total Film discovers the untold story on set. WORDS **PAUL BRADSHAW**



It's as if someone knew *Total Film* was coming. Rounding a corner in the middle of the woods in Luxembourg, a crowd of 300 men and women are stood waving flags and singing songs. A Bavarian Oom-pah band strikes up a march; little girls scatter petals at our feet; babies are held up for kissing. And then General Pinochet turns up.

Flattering though it might have been, the pageant is obviously meant for someone else, and *Total Film* is an uninvited guest at a very unusual, very disturbing celebration that took place in South America in 1973.

Taking its cue from a dark chapter of history that's been shamefully kept out of the light until now, *Colonia* tells the untold horror story of the 'Colonia Dignidad' – the nightmarish dream of one of the 20th Century's greatest monsters, Paul Schäfer. Born in Germany, Schäfer became a Nazi Corporal during WW2 before being kicked out of the country for child molestation. Gathering a group of European exiles as disciples, he fled to South America in the early '60s to set up a cult in Chile. Closed off from the world, Schäfer's camp was the perfect refuge for Nazi war-criminals, a secret prison for political enemies, and cover for his on-going child abuse.

"If you made it up, you'd say it was too unbelievable," says director Florian Gallenberger, shaking his head. "But *everything* that happens in this film actually happened. We've amalgamated certain events and we're using fictional character names – but it all happened."

FORGOTTEN HISTORY

Knowing that the audience was likely to come to the film without any knowledge of the history, Gallenberger chose to explore Schäfer's world through the eyes of a complete outsider – casting Emma Watson as an air-hostess who infiltrates the cult to try and find her husband (Daniel Brühl), a man who Pinochet has chained up in the underground prison that Schäfer is helping him cover up.

"By now, I reckon I probably know as much about the Colonia as anyone can who wasn't born there," considers Gallenberger, best known for his Nanjing Massacre biopic, *John Rabe*, in 2009. Leading *TF* around the disquieting set, it's easy to believe that if he wasn't busy directing a film about the Colonia, he'd be writing a PhD on it. "It all started when I was about 9 years old and saw a documentary about it in school", he says. "I remember coming home full of rage. I probably didn't even know where Chile was at the time, but it really stayed with me. The more I read, the more obsessed I became... So I took a trip to Chile to get it out of my system. I first went five years ago and I met the people still living in the former Colonia... and I started to realise that I *had* to tell this story."

Choosing to tell it through the frame of a thriller, Gallenberger deliberately avoids comparison with films like *Schindler's List* >>



Grip of terror: Nyqvist and Watson go head-to-head in this nightmarish thriller.



(and his own *John Rabe*), instead referencing *Argo*'s pick 'n' mix approach to pigeonholing.

"It's a harrowing historical epic, an emotional love story, a study of evil and a fast-paced political thriller... it's all of those things," laughs Daniel Brühl – a bundle of nervous energy as he wraps his head around a supporting role that sees him brutally tortured as a political prisoner. "Some of the research material I've read is shocking... to the point that I'll never forget it," he continues. "It's fascinating, in a really terrible way, but there are just so many angles to explore. We all need to digest it every day on set. Me and Emma are staying in the same hotel

'IT STAGGERS ME THAT NO ONE KNOWS THAT THIS HAPPENED'

EMMA WATSON

so we have dinner together and talk it through. She has it a lot harder than I do though..."

Indeed she does. Shouldering her first leading role to date, it's a big, brave leap for an actress who has spent most of her career in Hogwarts. Daniel Radcliffe might have gone out of his way to distance himself from Harry Potter with as many different roles as possible, but Watson's first big solo effort is self-consciously *grown-up* stuff for any actor.

"I've been at university for the last five years, so the only thing I've been able to fit in around my studies were supporting roles," she smiles. "This is my first chance to really develop and see a character through from beginning to end. You're the person that the audience sees the story through. It's a subtle difference, but it's there. I'm... carrying the film," she says, considering the weight of the words like it's the first time she's said them out loud. "It's cool. It's really cool."

BEING AUTHENTIC

Watson is obviously aware of her responsibilities as a role model. It's the autumn of 2014 and it's only been a few weeks since she delivered her powerhouse HeForShe campaign speech to the UN. Her answers are considered and eloquent, but surprisingly honest for someone who grew up in the tabloids. Choosing to take the lead in *Colonia* was obviously a big decision, and one that she deliberately picked to help push her own boundaries.

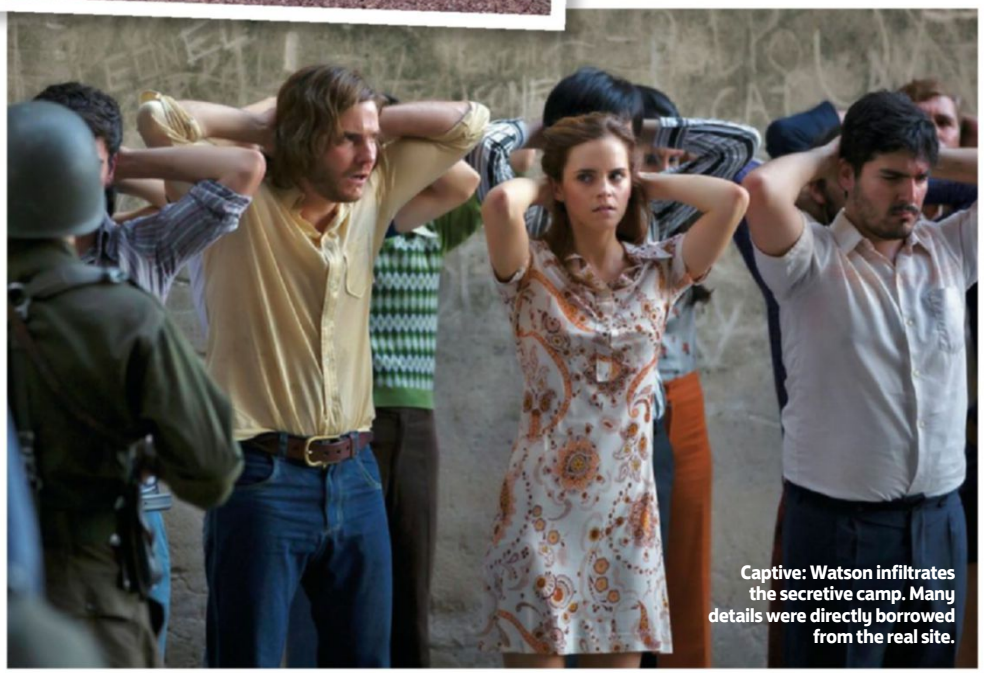
"The first thing you do is Google Colonia Dignidad..." she says. "I did that, and as soon as I did, I was reluctant to read the script. I thought it was going to be very heavy – which of course it is – but the script is actually incredibly fast-paced... But I was still terrified to go to Chile. I was still scared of visiting the colony. I found it difficult to even absorb some of the things I was reading in the script. And something about that made me want to be challenged."











Captive: Watson infiltrates the secretive camp. Many details were directly borrowed from the real site.

Talking about the importance of authenticity in the film (her apron came from the real Colonia), Watson decided to commit to the film after spending time with Gallenberger talking through the script – finding a route into her character that appealed to her ambitions as an actor and as a UN Women Goodwill ambassador.

"We're used to seeing a damsel in distress being rescued by a knight in shining armour – but this is a story where a young woman goes to save her man... That immediately appealed. I don't want to play a passive role in anything", she says. "It staggers me that no one knows that this happened. It's a story that absolutely needs to be told. But for me, it's all about a very courageous woman."

CAT AND MOUSE

Courage is the key for Watson and Brühl – both dealing with some of the most sensitive subject matter of their careers – but their struggle is only half the story, with Gallenberger also keen to dissect the dangerous mind of Paul Schäfer via a striking performance from Michael Nyqvist (the original *The Girl With The Dragon Tattoo*).

Sharing the screen with Watson as "a cat who likes to play with a mouse before he kills it", Nyqvist's Schäfer is the monster in the film's basement; charming, magnetic and utterly terrifying. Does he know that she's planning to try and rescue her husband? No one knows for sure – not even Watson.

"If Michael is in the room, you really know it. We discussed it before and I told him that I thought our scenes would be better if I don't know what's going to happen. He really, really took that to heart," says Watson. "He did everything from throwing shoes at me to kicking me in the legs. I was genuinely terrified."

Coming silently into the makeshift interview room like a brooding animal, charming but chilling, Nyqvist is not someone you'd want to have throwing shoes at your head – even less someone you want to be shut in a room with whilst he tells you about his inner demons.

"However you look at Schäfer, he's the devil. As an actor I found him fascinating, but I had to go into some very, *very* dark places to find him... He basically did *everything* awful that a human being can do," says Nyqvist. "Can I understand him? No. What I can understand is the direction of having a belief... bringing your own darkness to other people whilst you're trying to hide from it... It's scary stuff."

CULT OF TERROR

"Nothing happened outside his control because he *willed* it," says Gallenberger, pointing to the curious cult of personality that Nyqvist is tapping into. Yet Gallenberger goes further, comparing the Colonia with cults on a national scale.

"The Colonia Dignidad is a blueprint of every terror state," he says. "You can compare it to North Korea, or to anywhere that you have a strong leader who surrounds themselves with myth. Above all else, that's why this film *has* to be made, and has to be made now." TF

***Colonia* opens on 1 July.**


PlayStation 4
EXCLUSIVE
"THE BIGGEST GAME OF THE YEAR"
EDGE
UNCHARTED 4
A Thief's End
MAY 10TH
PS4


NAUGHTY DOG
16
www.pegi.info
AVAILABLE AT
GAME
PS4
Only On PlayStation.
INCLUDES BONUS MULTIPLAYER DLC AND REVERSIBLE COVER ART
UNCHARTED 4
A Thief's End



>>

Subscribe at www.totalfilm.com/subs



SPOILER ALERT

THE VANISHING

TOTAL FILM Classic

Renowned for its unforgettable ending – and unwatchable Hollywood remake – this traumatic Dutch chiller was forged in a fire of ego and genius, during a production that mirrored its on-screen intensity. Total Film unearths a tale of mafia money, fist fights and premature burial...

WORDS MATT GLASBY

>>

You start with an idea in your head and you take a step, then a second. Soon you realise you're up to your neck in something intense but that doesn't matter. You keep at it for the sheer pleasure of it. For the satisfaction it might bring you..." These are the words of Raymond Lemorne, family man, science teacher and unrepentant double murderer, but they could refer to any of the firebrands who brought this haunting Hitchcockian drama to the screen. Indeed, as *Total Film* spoke to *The Vanishing*'s cast and crew, director/adapter George Sluizer, novelist/scriptwriter Tim Krabbé and lead actor Bernard-Pierre Donnadieu are all compared to Lemorne, a man who – lest we forget – drugs and kidnaps a young woman, Saskia (Johanna ter Steege), buries her alive, then does the same to her distraught partner, Rex (Gene Bervoets), three years later, just to see if he can.

"Well," says Bervoets of his director, with some affection, "it's a little bit of a harsh word, but he's a maniac." Said the late Sluizer (who died in 2014) of his writer: "I'm not going to say Lemorne has some of Tim Krabbé's character, but he does [*laughs*]... I'm not saying killing, but he also has an extreme way of thinking." Says Bervoets of Donnadieu: "Bernard-Pierre was like a dictator on set." Perhaps the greatest mystery of this methodical puzzle that slots awfully, inexorably, into place was that (almost) no one was hurt during filming. "It was like shooting a documentary of our lives at that moment," recalls Bervoets, the only surviving actor who could bear to be interviewed for this feature. "I needed people who could open the door to hell and not be afraid to step over the line..." Sluizer explained.


Stalked prey: Lemorne lays in wait for Saskia.

"THE BEST PLANS CAN BE WIPED OUT AT ANY MOMENT BY WHAT WE CALL FATE"

Based on Krabbé's 1984 novel *The Golden Egg*, named after an ominous dream of confinement that haunts protagonists Saskia and Rex (not to mention the author, aged five), *Spoorloos* (1988), as it's known in its native Holland, was scripted by Krabbé and Sluizer. "We're both not the easiest persons in the world," explains the author (brother of actor, Jeroen). "I wrote the first version and we had some personal difficulties and he adapted it. I have forgotten what is mine and what is his, which is fine." As Sluizer remembered,"Tim is a very clever writer but he's not an easy person. I did not want to work with someone who was blaming me for having different opinions. He can be very nasty, you know, like wishing you, 'Oh, you're stupid, you should die today, better than tomorrow.'"

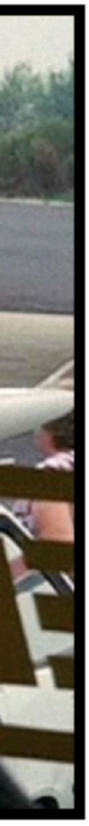
Although he missed the premiere, Krabbé was rather more generous when he saw the final film. "That is Tim," said the director, resigned to each other's artistic foibles after 30 years. "He was a monster, I could say, in one way, but he was also an honest gentleman because he dared to say the movie's better than the book." Certainly Krabbé's narrative skill cannot be overestimated – the movie pulses with metronomic revelations which double and redouble in significance as we, and Rex, establish exactly what has befallen his lost love. After the devastating, it-could-happen-to-you sequence in which Dutch holidaymaker Saskia is snatched by Lemorne at a French service station, the film then flips back and forward in time, contrasting Rex's obsessive hunt for the truth with Lemorne's methodical MO and frighteningly mundane home life. It's not so much a thriller – we already have an idea what's going to happen – as a grim pantomime of chance and premeditation. "You can plan and plan and plan, but things will always happen by themselves," rues the (remarkably affable) author. Turns out this could have been the mantra for the entire shoot.

First Sluizer and Donnadieu clashed during rehearsals in France ("Colleagues told me you won't finish the film without a broken nose," remembered Sluizer of his demanding lead), which resulted in Donnadieu being sent to stand in the corner "like a stupid schoolboy" for bullying ter Steege. Then financing from the film's Dutch distributor fell through. "For five days we had zero money, not even enough to buy sandwiches," recalled the director, whose solution was characteristically extreme. "I went to Nice, to the mafia clubs to try to get money from thieves and gangsters," he explained. "You might get shot, but at least they have the guts to









CLOSE UP
The Vanishing, The Remake (1993)

Neutered beyond all recognition by studio mandate, Sluizer's US remake has become a byword for Hollywood butchery. Starring Jeff Bridges in the Lemorne role and Kiefer Sutherland as his victim, it cost 10 times the Dutch version, but played out like *Breakdown*, complete with a happy ending in which Kiefer escapes and Bridges is killed. "Fox wanted the bad guy punished by the police or by having a car accident," said Sluizer, who removed a scene showing Lemorne caught by police from the original. "He was not allowed to live having committed a crime. That's not part of American cinema. There has to be an upbeat ending." Krabbé is a little more succinct. "It's trash. It's not an adaptation of the book – they could have had the ingredients they kept for free: the kidnap and the burial of the girl [Sandra Bullock]. But the real idea I can claim any originality for is that the hero dies just to know what happened to his love, and that's what they did not use. They just kept the wrapping and they threw out the contents. They raped the story, they raped the whole idea."

go against the system." Then he cut back on film stock, negatives, shooting days – even crew members. "There [*were*] no concessions made on story or acting, but on everything else there were compromises," he said. "I told everybody, as the producer, if I catch anyone driving less than 80mph in town they're going to get fired. This was a joke, but it meant we had not a fucking second to lose."

"I WANT YOU TO KNOW, FOR ME KILLING IS NOT THE WORST THING"

With a breakneck schedule, a belligerent star and a director/producer/writer/location scout with a holistic approach to his work, the shoot soon took its toll on cast and crew. "There were moments when I thought, 'I have to get out of here, this is not normal!'" recalls Bervoets, who barely had a handful of film credits to his name at that point. "One day I just ran away. We were shooting in France, George had a little house there, and I was so fed up I got out of the car and started walking until I was all alone, in the middle of nowhere. They had to come and look for me. At that moment I just thought, 'I don't care anymore, they can do whatever they want.'"

It wasn't the only time Bervoets found himself out in the cold. An early scene in which the protagonists' car runs out of petrol and breaks down in a tunnel while oncoming vehicles scream past them (the glowing lights evoking the Golden Egg dream; the tunnel, their later entombment), saw the actors braving temperatures of -10 degrees in their summer clothes. "It was freezing," recalls Bervoets. "But when we saw the rushes, the whole scene was blurred like pea soup. Bernard-Pierre shouted at the cameraman, Toni Kuhn, 'There's two young people in the car for hours in -10 degrees and you let them do those things without getting the shot?' Toni laughed a bit and then Bernard-Pierre just hit him, he fought him, and Toni's ear was pierced inside so he couldn't hear anymore. From that moment on all the shots of Bernard-Pierre were shot by the assistant, because Toni didn't want to shoot with him anymore."

Although it seethes with implied violence, the film only erupts into action once, when Lemorne's Faustian offer to Rex – follow me and find out what happened to Saskia – is met with a flurry of impotent blows. "At that moment George said, 'Just attack him!'" recalls Bervoets. "I said, 'I can't do that, let's rehearse.' Normally you rehearse a scene like that. I just can't beat a guy, especially because Bernard-Pierre was very strong. Then Bernard-Pierre said, 'Come on, boy, why don't you attack me? Attack me! Come on, attack me! Oh you're a sissy, you can't do it!' He got me so mad that I just kicked him and >>



Love story: The original re-unites the lovers in an alternative way to the Hollywood formula.



Real pain: Donnadieu and Bervoets fought it out for real as Lemorne and Rex.

hit him and shouted 'Action!', and that's the scene that's in the movie. I stopped when I was exhausted, and he was so into his part he said, in character, 'OK, now get in the car.' Then we heard George shout, 'Cut!' Bernard-Pierre's body was completely black and blue but he said, 'Fantastic! That's how you do a fighting scene.' I really kicked his ass."

Despite such heavy-handed tactics, Bervoets retains a great deal of respect for Donnadieu. "He wore me out, he just asked me to do something that maybe at the time I wasn't able to do, but I still did it. I'm very thankful to him, he taught me things I didn't know before. He's an incredible actor who really went to hell to make his character work and to make other people work too." Sluizer was equally effusive: "He deserves a lot of credit because I think he's excellent. I would say Lemorne is the best of the worst killers in the last 30 years."

"YOU CAN FIND ME LISTED IN THE ENCYCLOPEDIA UNDER SOCIOPATH"

With his arrogant, upward-sweeping quiff and science teacher glasses, Donnadieu's "philosophical killer" (Krabbé's words) is, indeed, extraordinary. Twice during the film, the camera allies him with stick insects – creatures mixing the everyday with the alien to appear benign. "Donnadieu knows how to combine something normal with something abnormal, something OK with something not OK, all with a certain sense of humour and something very cruel," said Sluizer. "It's a very a big palette of colours which he shows in the film."

Murder, to Lemorne, is not a crime of passion but a way to test his intellectual and moral mettle, like Leopold and Loeb – two 1920s American students whose attempts to commit the perfect murder were immortalised in Hitchcock's *Rope*. In an ironic echo of Donnadieu's method excesses, we see Lemorne wearing a sling (like Ted Bundy and *The Silence Of The Lambs*' Jame Gumb), learning different languages – even chloroforming himself – to ensure his plan goes smoothly. Though most of his practice runs end near-farcically (one has him sneezing, then blowing his nose on the chloroform-drenched rag, while his victim waits, unaware, in his car), they remind us of the random web of cause and effect binding Saskia and Rex to their fate.

Unusually, the film isn't shy when it comes to demystifying its killer, preferring to paint him as an amoral anomaly than an enigmatic monster. Explains Krabbé: "Lemorne doesn't stop where normal people stop. He discovers this when he's 16 years old and he jumps from a balcony

WHAT HAPPENED NEXT

GEORGE SLUIZER After a string of Hollywood disasters – lead River Phoenix dying halfway through the apocalyptic *Dark Blood* (released, eventually, in 2012), *The Vanishing* US (see *Close-Up*), and the poorly received *Crimetime* starring Stephen Baldwin and Sadie Frost – and a handful of smaller European films, Sluizer died in 2014 at the age of 82.

TIM KRABBÉ The Dutch author/journalist/chess master still crafts impeccable thrillers of loss and foreboding. Try 1997's excellent *The Cave*, filmed in 2001 as *De Grot*.

GENE BERVOETS This Belgian character actor continues to work throughout Europe (including a cameo in *De Grot*). "I'm 30 years older, completely different, but directors still call me because they saw me in *The Vanishing*," he marvels.

JOHANNA TER STEEGE Having won a European Film Award for *The Vanishing*, ter Steege went on to feature in Robert Altman's *Vincent & Theo* (1990), *Immortal Beloved* (1994) with Jeroen Krabbé, and *Paradise Road* (1997) with Glenn Close.

BERNARD-PIERRE DONNADIEU "He's become gentler with age," laughed Sluizer of the prolific French TV/film actor, "He's always saying, 'Let's do another movie together, there are so many fucking stupid directors, I'm fed up!'" Donnadieu worked steadily until his death in 2010, aged 61.

Subscribe at www.totalfilm.com/subs



Buried alive: The Golden Egg dream completes the terror.









[*breaking his arm and losing two fingers*]. Nobody else would do this, everybody would have thought this, but nobody would do it, and he does it. That's what makes him different." When Lemorne saves a little girl from drowning, his adoring daughter calls him a hero, so he sets out to prove her hypothesis horribly wrong: "As black cannot exist without white, I logically conceived the most horrible deed that I could envision," he tells Rex. To this end, he thinks nothing of making his family, in Sluizer's words, "co-authors of the crime", wearing his birthday jumper while kidnapping Saskia, practising his chloroform move on his youngest daughter, and burying both his victims in the garden of their holiday home. "Talk about the banality of evil," said Sluizer. "That's where he belongs."

Once Saskia has become just another cold case to everyone but Rex, Lemorne taunts him with a series of postcards leading to their final, fatal meeting. "Lemorne likes people with perseverance," explained the director, "and I'm trying to say in the film that perseverance can lead to obsession and obsession can lead to worse – even murder. The film itself is trying to determine when a quality becomes a defect. Just like purity. My father said, 'Oh, if you are pure that's good,' when I was a little boy. Hitler also liked purity – so he killed everyone who wasn't pure. So the film tries to balance itself between the plusses and the minuses of obsession."

"EITHER I LET HER GO ON LIVING AND NEVER KNOW, OR I LET HER DIE AND FIND OUT WHAT HAPPENED. SO... I LET HER DIE"

Although repeated viewings highlight Lemorne's haunting pathology and the elegance of the film's chess match-like construction (Krabbé is a keen player, see his website, Chess Curiosities), first-time *Vanishing* viewers remember one thing alone: the final reveal, which sees Rex, having (knowingly) drunk Lemorne's drugged coffee, waking in a makeshift coffin in the black bowels of the earth. It's a true gut-churner of a scene, with Rex's shrieking laughter suggesting elation and despair doing battle in the same snapped mind.

"I rehearsed it myself," explained Sluizer. "I was tied in the box with people putting things on top of it. I wanted to see how I could move, so I knew what I could ask of the actor. I'm not claustrophobic so I don't have any fear of getting into a box even if it's closed – I'm not saying forever!" As usual, Donnadieu went one step further. Says Bervoets: "Bernard-Pierre asked me to get in the coffin for a shot filmed from afar. I don't know why I did it actually because it wasn't necessary, but he was so into his part. I got in and he started putting sand on the coffin, but it wasn't strong enough, so it started to crack. I remember two guys from the crew jumped into the hole and started digging to free me. If they hadn't done that then maybe I was dead."

As Rex screams out his own name into subterranean oblivion, the final shot links Lemorne, his family obliviously watering the holiday home's garden, and a newspaper with the headline "Mysterious Double Disappearance" over oval-shaped pictures of Saskia and Rex, their Golden Egg dream come true. It's a perfect, hermetically sealed, ending – the only thing that could ever have happened – and more positive than most people give it credit for. "The strength of the story is that even though both heroes are dead, you know they are both, in some higher way, reunited," explains Krabbé. "Lemorne doesn't get caught by the police, but by himself," says Sluizer. "He has to live with the knowledge that he is capable of the worst murder imaginable. He builds his own invisible glass coffin by being able to do what he does."

"Rex drinks the coffee because there is this battle between these two men to see who is the strongest, and the strongest is the one who does something that the other expects him not to," says Bervoets. "Rex wants to be with Saskia. He doesn't care how he's going to be with her because he knows in a way he's going to die, but he wants to undergo the same thing as she did. He thinks, 'When I do this, I am stronger than Lemorne.' That's something in the last image of the movie when you see the two eggs, you see Lemorne sitting there, completely finished, his life is done. He can't go on. So although he died, Rex won."

Twenty-eight years on, Bervoets' memories of *The Vanishing* shoot are similarly bittersweet: "It was a life-lasting experience," he says. "You can't describe it as nice, you can't describe it as horrible, but it was both. I can see why Johanna and Bernard-Pierre would say, 'No way, I don't want to talk about it anymore. It was a long time ago. I want to bury this thing.'" TF

***The Vanishing* is available on DVD.**

BEND IT LIKE BECKINSALE



Subscribe at www.totalfilm.com/subs

She's best known for Pearl Harbor and the Underworld franchise but, as witty Jane Austen adaptation Love & Friendship proves, **Kate Beckinsale** can throw audiences a classy curve ball. Total Film catches up with a candid Kate to talk close shaves, leather tights and flipping her on-screen persona.

WORDS **JAMES MOTTRAM** PORTRAIT **MAARTEN DE BOER / CONTOUR BY GETTY IMAGES**

Kate Beckinsale is turning her mind back to what may always be the biggest film of her career: *Pearl Harbor*. The 2001 Michael Bay directed extravaganza was the movie that truly launched the British actress, playing WW2 nurse Evelyn, into the Hollywood stratosphere. A blockbuster of gargantuan proportions, even the premiere was a "shocker", she says, referring to the £3.3 million bash in Hawaii on board a 97,000 tonne aircraft carrier. "It was on a scale you couldn't quite fathom. Nobody had really warned me."

At that point, Beckinsale was still green in the ways of the red carpet. Cue a very comical anecdote about her choice of figure-hugging white dress that night. "The stylist, who was American, said, 'I'm worried [*that*] if the flashes go off, we'll see your landing strip, if you can't wear underwear.' And then dipped a razor into a glass of champagne and went up my skirt and shaved it off while my step-dad was standing there." Welcome to Hollywood, you might say.

While it's the sort of revelation that leaves *Total Film* slightly red-faced and taken aback, Beckinsale cackles, wickedly. She might have lived in Los Angeles for over a decade, but a well-heeled British accent isn't the only thing she's managed to keep intact. A very homegrown sense of humour, not least about herself, remains firmly in place. Perhaps it's no surprise that her father was the wonderful comic actor Richard Beckinsale, the co-star of prison sitcom *Porridge*, who died suddenly of a heart attack when she was just five.

Since *Pearl Harbor*, Beckinsale has plied her trade in Hollywood, notably in the *Underworld* franchise, playing the cat-suit-sporting Lycan-hunting vampire vixen Selene. The first film introduced her to her future husband, director Len Wiseman – while she was still dating co-star Michael Sheen, father to her now 17-year-old daughter Lily. Beckinsale, who split from Wiseman last year after 11 years of marriage, went on to make two further films with him, *Underworld: Evolution* and the remake of *Total Recall*.

Having just wrapped a fifth instalment, Beckinsale is bemused by the longevity of the *Underworld* series. "It has lasted pretty well," she nods. "It's a little bit depressing that that's probably what's going to be on my gravestone. That was the real stretch for me. I'm far more comfortable with learning 70,000 words of dialogue. That's much more my comfort zone. Whereas jumping off things and doing a roly-poly in leather tights, that's a bit like, 'What the fuck am I doing here still?' It's always been a hilarious joke to my family that I've been allowed to get away with it."

"Roly-poly"? Now that's a phrase *TF* hasn't heard since primary school and one that isn't often used to describe Selene's gymnastic *Underworld* antics. "Thanks!" laughs the 42-year-old, evidently pleased. "I've been here a while but I haven't forgotten certain things! My daughter is very much aware of what a roly-poly is, so I've done a good job." To be fair, the 5ft 7in Beckinsale, toned and tanned and with swathes of brown hair piled high, looks capable of executing far more than a couple of forward rolls.

So is she happy in blockbuster territory? "I think those bigger movies feel slightly more corporate, and oftentimes you're playing a broader character. The part I really like is the swotty, speccy stuff – I like all that." By which she means research, character-work, analysing dialogue – the nuts and bolts of indie filmmaking. "But it's also fun to jump out of that and be a cartoon. It's nice to have the opportunity to do both, which I don't think necessarily everybody gets to do, so I do feel quite lucky."

In truth, Beckinsale has far more on her CV than popcorn crowd-pleasers. She played Ava Gardener in Martin Scorsese's Howard Hughes bio *The Aviator*, an artist whose new man is from a family of dwarfs in *Tiptoes*, a small-town babysitter in the tragic drama *Snow Angels*, and a journalist in Michael Winterbottom's recent take on the Amanda Knox/Meredith Kercher story, *The Face Of An Angel*. "I think my comfort zone is much more the movies that I started with," she says. "That's what feels like a normal work environment for me."

After she made her film debut as Hero in Kenneth Branagh's 1993 movie *Much Ado About Nothing*, those early years saw Beckinsale prove her corset credentials in Jane Austen adaptation *Emma*, a TV movie of *Alice Through The Looking* >>

Glass and Merchant/Ivory's take on Henry James' complex final novel *The Golden Bowl*. Amid all of that, Beckinsale starred in Whit Stillman's 1998 film *The Last Days Of Disco*, his sharply-observed take on the disco scene in early '80s Manhattan, playing the candid Charlotte.

It was something of a baptism by fire for Beckinsale, who had grown up in Chiswick, began acting at the Orange Tree Youth Theatre, studied at Oxford, and had been to America for all of three days before she arrived in New York for the shoot. "Whit was the first American director I'd ever worked with and he's not typical. The minute I turned up on *Last Days Of Disco*, I thought, 'This is what American directors are like?' Absolutely not! Whit is completely a one-off, curate's-egg person."

'ONE THING I FEEL MOST CONNECTED TO IS A CERTAIN LEVEL OF WIT IN A MOVIE. SO I'D LOVE TO DO MORE COMEDY...'

They stayed in touch over the years. "I remember him phoning me up... He had an idea about a movie that seemed very un-Whit that was about Martians or something. I'm not sure if I dreamed that phone call!" But while Beckinsale's career soared, Stillman was unable to get any films – with Martians or otherwise – off the ground. Yet after 2011's campus comedy *Damsels In Distress* revitalised his standing, he returned to an idea he'd been hatching since 2004 – an adaptation of Jane Austen's "unfinished" novella *Lady Susan*.

The result is *Love & Friendship*, an acutely-written period comedy that affords Beckinsale her best role in years. Calling it her "blast-from-the-past Whit", she plays Lady Susan Vernon, a widow on the prowl for a new husband. Lady Susan is arguably one of Austen's most anti-heroic characters, as she schemes, manipulates and worms her way across London society. "This is a fairly irreverent and atypical Jane Austen, from what people are used to," says Beckinsale.

Intriguingly, the film also reunites Beckinsale with her *Disco* co-star Chloë Sevigny, who plays Lady Susan's American confidante. "They're a little bit more simpatico, I think, our characters, in this one. They're partners in crime. My character in *Love & Friendship* is such a mature bitch – rather than a young bitch! Do you know what I mean? She's much more expert and she's not got Chloë in her cross-hairs at all, so she doesn't get the bad side of it. Whereas I think in *Last Days Of Disco*, I was possibly more scattershot."

Like anyone educated at "a reasonably posh girls' school" (Godolphin and Latymer, in West London, also attended by singer Sophie Ellis-Bextor), Beckinsale was indoctrinated with the author in her youth. "I think you get expelled if you don't do some Austen!" she laughs. But her interest in languages steered her away from doing English A-level, "veering" instead towards studying French and Russian literature when she arrived at university. "I was more *Notes From The Underground*, rather than *Pride And Prejudice*," she nods.

Nonetheless, after starring in the 1995 TV drama *Cold Comfort Farm*, itself Austen-inspired, and then *Emma*, Beckinsale is something of an amateur Austen scholar. "I just think she writes brilliant women – every romantic comedy ever written is ripping off one of her novels at some point. She's definitely got the measure of that whole romance. But her female characters are flawed on the whole and interesting. That was







In action: Beckinsale is known for her action roles in *Pearl Harbor* (left) and *Underworld*.

Subscribe at www.totalfilm.com/subs





Picture perfect: Beckinsale and Chloë Sevigny with *Love & Friendship* director Whit Stillman; (left) in costume with Sevigny; and (below) debuting in Branagh's *Much Ado*.

one of the difficulties of making *Emma* into a movie, because the book is so rich in terms of her thoughts and her own thought-process."

When it comes to *Love & Friendship*, Beckinsale is all too aware that it's a delicious role. "Was it Alan Rickman that said there are no good actors, just good parts? I think it was him." She's being modest. But still, it's not hard to sense that she yearns for such roles of substance, rather than the diet of Hollywood studio fodder she's frequently fed by her agents. "I've always been telling them to seek these things out," she protests. "These kind of projects don't come around that often."

True enough, though Beckinsale knows that playing in films like *Van Helsing* has blindsided studios. "One of the things I feel the most connected to is a certain particular level of wit in the movies," she says. "And there's not that many of those, so it's a little bit of a niche market. You can say, 'I want to do something like that' until you're blue in the face and if they're not making them, they're not making them. So I'd love to do more comedy, for example. That's something I've always wanted to do. But I might have turned people off the scent. Maybe that will change now."

Comedy does appear on Beckinsale's resumé. In the past, she's been in *Shooting Fish*, the 1997 British caper comedy that aimed to emulate the success of *Four Weddings And A Funeral*. And there was a stab at comedy with last year's Terry Jones-directed, Simon Pegg-starrer *Absolutely Anything*. "Sort of, yes... well, whatever," says Beckinsale, momentarily flustered, when *TF* reminds her of the film (which, let's face it, got rather poor reviews). But for the most part, her funny bone has been kept under wraps.

If she does get the chance to further prove her comic chops, it won't be in the immediate future. After wrapping *Underworld: Next Generation* – this latest instalment includes Tobias Menzies as a new Lycan leader, Marius – Beckinsale is next up in *The Disappointments Room*, a ghoulish-sounding story in which she plays a mother who inadvertently releases "unimaginable horrors" from the attic in her dream country pile. "That is more a psychological thriller, so it's not a laugh a minute," she sighs.

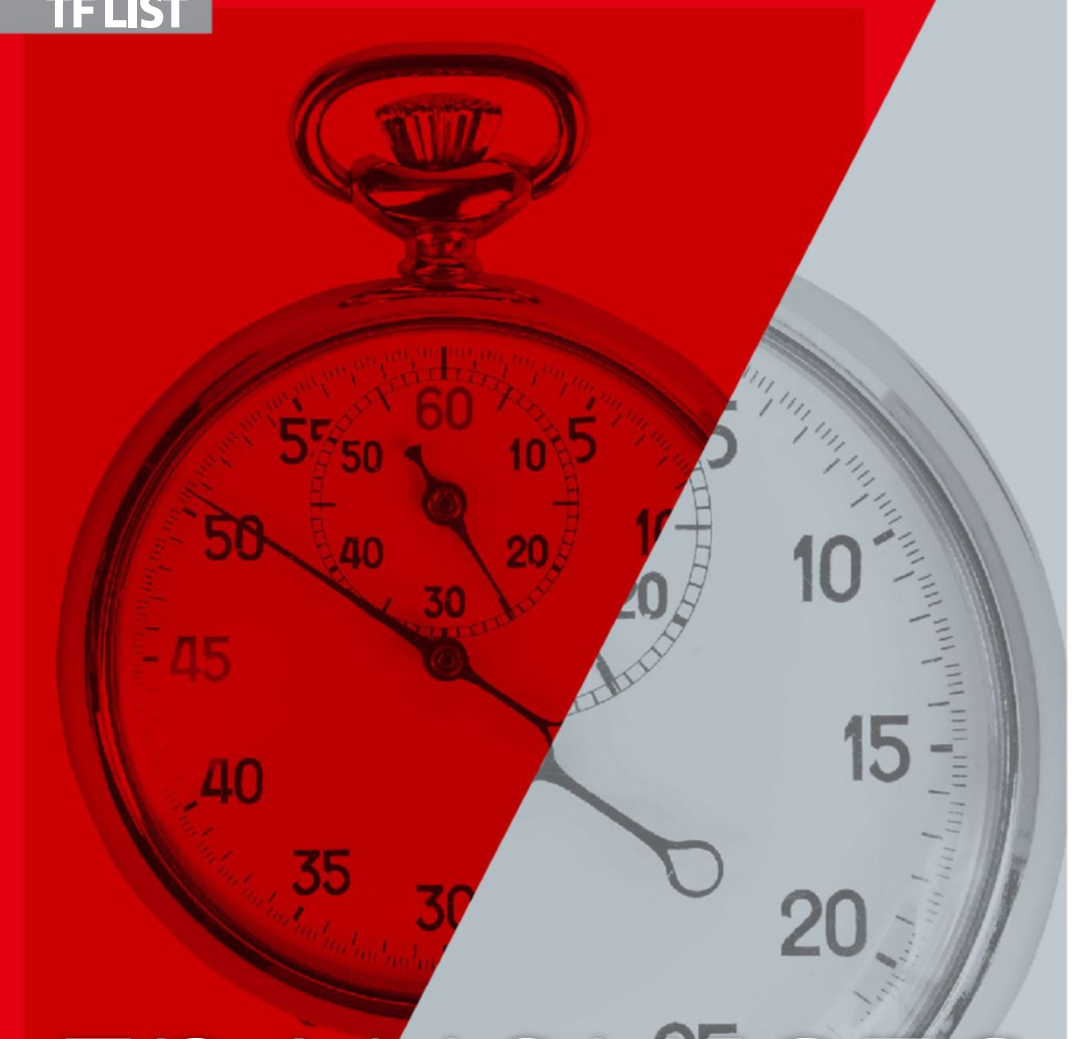
Beckinsale has other ambitions, though. She's currently adapting Ashley Prentice Norton's novel *The Chocolate Money* with writer (and spouse to actor Ben Mendelsohn) Emma Forrest. A 1980s-set story about a chocolate heiress, Babs Ballentyne, and her daughter Bettina, it lands somewhere between light and dark. So is she doing this with a view to her playing the lead? "God, yes!" she exclaims. "I'm not putting in all this effort for somebody else!"



Beckinsale's first crack at a screenplay, it's also her inaugural attempt at producing. So why now? "My daughter is at an age when she's far less bothered if I'm there or not. She just doesn't want me there for bath time in the same way – now it's different! So I've got a little bit more room to just do my stuff as well." Does her daughter think she's cool? "No, of course not! Nothing I could possibly ever do is cool, but she does want to be an actress." At least she has a good role model, *TF* ventures. Beckinsale shakes her head: "[*To her*] I'm in a different kind of sad-saddo category on my own." TF

***Love & Friendship* opens on 27 May.**

JAY L. CLENDENIN / LOS ANGELES TIMES / CONTOUR BY GETTY IMAGES



FRANCHISES THAT TIME FORGOT

Bigger. Bolder. Better. That's the pitch for most sequels, but they don't all end up getting the blockbuster treatment. Total Film rounds up the ignominious follow-ups that you might not even realise have faltered, flopped, or failed to make anything more than a quick buck, and weighs up the chance of a comeback.

WORDS **SAM ASHURST, PAUL BRADSHAW, MATT GLASBY, JAMIE GRAHAM, MATT LOOKER, JAMES MOTTRAM, NEIL SMITH**

THE SCORPION KING



SUCCESSFUL START He might have been born of the least convincing CG character since Jar Jar Binks, but The Rock's *Conan*-riffing *Mummy Returns* spin-off, *The Scorpion King* (2002) almost saw him out-Arnie Arnie.

WHAT WENT WRONG? If you can't get Dwayne Johnson, you get UFC scrapper Randy Couture (*The Scorpion King: Rise Of A Warrior*). If you can't get Couture, you get Dave Bautista (*The Scorpion King 3: Battle For Redemption*). And if you *really* run out of ex-WWE stars looking for a screen test that no one will ever see, you get Lou Ferrigno (*The Scorpion King 4: Quest For Power*).

ANY HOPE LEFT? Dwayne Johnson isn't called "Franchise Viagra" for nothing...

OBSCURITY-METER

CRUEL INTENTIONS



SUCCESSFUL START The quintessential teen thriller of the late '90s, *Cruel Intentions* (1999) adapted Pierre Choderlos de Laclos' 1782 novel *Les Liaisons dangereuses*, becoming talk of the playground by gifting classic French literature with *Buffy* and blowjobs.

WHAT WENT WRONG? Originally planned as a TV prequel series about the sinister love lives of another posh school, *Manchester Prep* (not that Manchester) was axed after three episodes starring a then-unknown Amy Adams. Cut together with a few extra sex scenes, the dead show became an ever deader film in 2000 – only slightly surpassed by a completely unrelated sequel, *Cruel Intentions 3*.

ANY HOPE LEFT? Yes, actually – Sarah Michelle Gellar is reprising her original role in an upcoming TV spin-off.

OBSCURITY-METER

TEEN WOLF



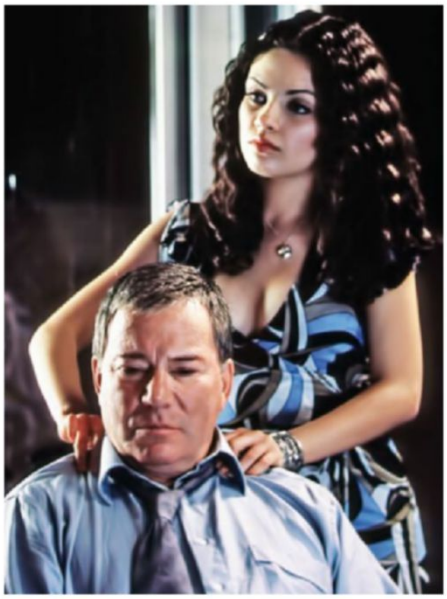
SUCCESSFUL START Capitalising on Michael J. Fox's newfound fame by delaying the release of the film until shortly after that of *Back To The Future* meant that box office success for *Teen Wolf* (1985) was a slam dunk.

WHAT WENT WRONG? With Fox unwilling to return to the make-up chair, producer Kent Bateman cast his son, Jason, in the lead role of *Teen Wolf Too* (1987) and made him the cousin of the first adolescent lycanthrope. Bateman had yet to get his comedy chops, though – he's a bit dull in this rehash of the first film, which swaps basketball for boxing.

ANY HOPE LEFT? MTV has it sewn up with its brooding teen spin-off show.

OBSCURITY-METER

Subscribe at www.totalfilm.com/subs



AMERICAN PSYCHO

SUCCESSFUL START Mary Harron's *American Psycho* (2000) made Bret Easton Ellis' novel palatable by muffling the misogyny, foregrounding the humour and keeping all the ultraviolence off screen. Christian Bale rocked as yuppie serial killer Patrick Bateman.
WHAT WENT WRONG? Shot as *The Girl Who Wouldn't Die*, DTV thriller *American Psycho II: All American Girl* (2002) became a "sequel" to Harron's film when a scant Bateman subplot (minus Bale) was added. Ellis went apeshit, reviewers sharpened knives, and Mila Kunis, who plays a deadly criminology student, said, "It was re-edited... Bad."
ANY HOPE LEFT? No plans for a third film but Bateman haunts Ellis' later novels *Glamorama* and *Lunar Park*, so he might yet be resurrected.

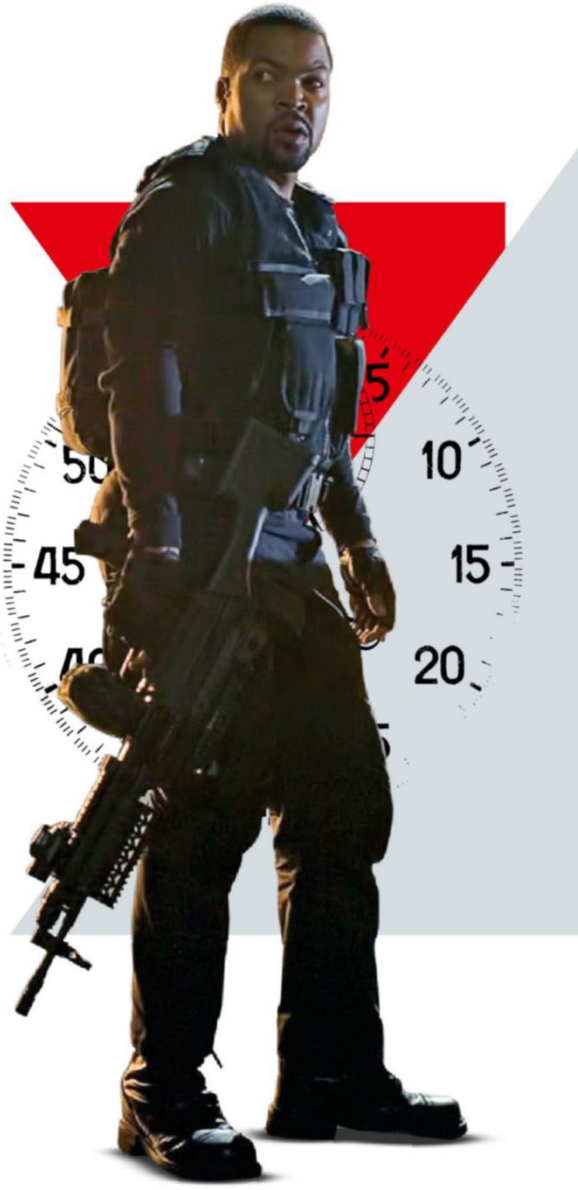
OBSCURITY-METER

KINDERGARTEN COP

SUCCESSFUL START After he became literally the biggest name in Hollywood, *Kindergarten Cop* (1990) traded on Arnie's tough-guy image, pitting him against loveable, unpredictable pre-schoolers. It's an Arnie actioner meets *Kids Say The Funniest Things!*
WHAT WENT WRONG? Written by the *American Pie Presents: The Book Of Love* scribe and overseen by the director of *Tremors 5*, there's not much hope for *Kindergarten Cop 2* (2016). And without the star power of Schwarzenegger, it's up to his lower-wattage *Expendables* co-star Dolph Lundgren to discipline an entirely new classroom of mischievous kids who can be seen in the trailer throwing paint and, er, peeing in a bucket.
ANY HOPE LEFT? The sequel sounds like a party pooper, so no.

OBSCURITY-METER





xXx

SUCCESSFUL START Sizzling hot after *Pitch Black* and *The Fast And The Furious*, Vin Diesel was ideally cast in *xXx* (2002) as Xander Cage, an extreme sports enthusiast turned daredevil Bondian superspy.
WHAT WENT WRONG? Keener to reprise Riddick than Xander, Diesel passed on a sequel. Undeterred, the suits pressed on with *xXx: State Of The Union* (AKA *The Next Level*) in the hope that chubster rapper Ice Cube would be an adequate replacement. Punters felt differently, resulting in one of 2005's biggest flops. (Second unit director Geoff Murphy remembers it as a "soul-destroying" experience that left him "cynical and jaded".)
ANY HOPE LEFT? Diesel evidently thinks so. *xXx: The Return Of Xander Cage* arrives in 2017.

OBSCURITY-METER

>>



STARSHIP TROOPERS



SUCCESSFUL START Verhoeven's *Starship Troopers* (1997) took Robert A. Heinlein's novel, soaked it in bug-juice, mixed in (deliberately) bad acting and excellent SFX, sprayed layers of satire on top, and created a cult classic.
WHAT WENT WRONG? DOA on DTV, *Hero Of The Federation* (2004) arrived seven years after the original, looking like it'd been made 15 years before by people with slugs for brains. Verhoeven's propaganda parody is parachuted, and the producers apparently think the easiest way to lampoon bad acting is to cast bad actors. Second sequel *Marauder* brought back Casper Van Dien, but forgot the script.
ANY HOPE LEFT? Reboot with James Cameron, include 3D bugs, take our money.

OBSCURITY-METER

TREMORS

SUCCESSFUL START As a glorious B-movie monster comedy, *Tremors* (1990) had all the makings of a cult hit, but the presence of *Footloose* star Kevin Bacon brought it to the mainstream.
WHAT WENT WRONG? All four follow-ups – *Tremors 2: Aftershocks* (1996), *Tremors 3: Back To Perfection* (2001), prequel *Tremors 4: The Legend Begins* (2004) and *Tremors 5: Bloodlines* (2015) – were straight-to-DVD releases with ever-diminishing ties to the original and crucially no Bacon. Even a short-lived TV series in 2003 failed to regain interest and was cancelled after 13 episodes.
ANY HOPE LEFT? Yep! Bacon will be starring in and executively producing a new *Tremors* TV show.

OBSCURITY-METER





DIRTY DANCING

SUCCESSFUL START By all accounts, *Dirty Dancing* is cheesy as hell. But it's also swooningly romantic and endlessly quotable, and its killer soundtrack is sure to keep people clumsily hitting their heads on disco balls for decades to come.
WHAT WENT WRONG? What was the one thing that was missing from the first film? Fidel Castro. Set in Cuba's capital during the Revolution, *Dirty Dancing: Havana Nights* (2004) sees Romola Garai and Diego Luna dance a sexless, flat-footed tango on the grave of the original – even dragging in poor old Patrick Swayze for a thankless cameo. "My complimentary DVD went straight to the charity shop," admits Garai.
ANY HOPE LEFT? A three-hour TV remake starring Abigail Breslin is currently in production.

OBSCURITY-METER

Subscribe at www.totalfilm.com/subs



WILD THINGS

SUCCESSFUL START John McNaughton's sleazy noir *Wild Things* (1998) mixed twist-filled scripting, ace casting and a break-the-internet threesome involving Matt Dillon, Denise Richards and Neve Campbell. Bill Murray cameos.
WHAT WENT WRONG? *Wild Things 2* (2004) went straight to video, looking almost exactly like a porn parody, briefly pausing on retail shelves before finding its true home in bargain bins. Director Jack Perez is probably best known for *Mega Shark Vs. Giant Octopus* (2009), which probably had more subtle characterisation. Somehow, three diminishing sequels exist, each with essentially the same plot as the original.
ANY HOPE LEFT? Unlikely. Series low *Wild Things: Foursome* (2010) killed the mood forever.

OBSCURITY-METER

JARHEAD



SUCCESSFUL START A war film with little war in it, *Jarhead* (2005) gave Oscar-winning director Sam Mendes a change of pace after *Road To Perdition* while bolstering Jake Gyllenhaal's leading man credentials.
WHAT WENT WRONG? Cut to nine years later, when Universal's 1440 Entertainment saw enough goodwill for the brand to justify a pair of straight-to-video sequels – *Jarhead 2: Field Of Fire* (2014) and *Jarhead 3: The Siege* (2016) – that, insists its VP Glenn Ross, had more to offer than "action and killing." Not according to one reviewer, who called the latter "*13 Hours* with less class".
ANY HOPE LEFT? Not really: this series is pretty much FUBAR at this point.

OBSCURITY-METER

ACE VENTURA



SUCCESSFUL START As the first real big-screen outing for Jim Carrey's absurd rubber-faced comedy stylings, *Ace Ventura: Pet Detective* (1994) was an exciting, original hit. Not least because of that amazing quiff.
WHAT WENT WRONG? First sequel *Ace Ventura: When Nature Calls* (1995) didn't go down so well with critics but delivered at the box-office, while an animated series was still a hit with kids, so the real blow came with *Ace Ventura, Jr.: Pet Detective* (2009). The ill-advised sequel was made without Carrey's involvement at all and instead followed Ace's "son" on familiar mission. One critic called it "loathsome".
ANY HOPE LEFT? On the evidence of *Dumb And Dumber To*, Carrey should perhaps steer clear of revisiting old ground.

OBSCURITY-METER



BRING IT ON



SUCCESSFUL START *Ant-Man* director Peyton Reed brought brio to *Bring It On* (2000), a teen-com featuring Kirsten Dunst, Gabrielle Union and loads of acrobatic set-pieces, as rival cheerleading squads compete for the National Championship.
WHAT WENT WRONG? DTV sequel *Bring It On Again* (2004) did not have game – or, indeed, any returning cast members – and three (yes, *three*) more DTV sequels ground the franchise to dust. Still, the 2011 stage musical got mainly perky reviews: "Truly dazzles," reported *The New York Times*.
ANY HOPE LEFT? Last year, Union suggested a remake starring Dakota Fanning, Keke Palmer and Selena Gomez. Paris Hilton approved, so a reboot could just happen.

OBSCURITY-METER



DEUCE BIGALOW

SUCCESSFUL START A fish-tank cleaner who takes to "man-whoring", 1999's *Deuce Bigalow: Male Gigolo* arrived to surf the *American Pie* gross-out wave, turning Rob Schneider into a star and grossing $92m.
WHAT WENT WRONG? The original wasn't exactly sophisticated, but *Deuce Bigalow: European Gigolo* (2005) was even more limp, as Schneider's sex-worker heads to Amsterdam. Like the trailer said: "Same old Deuce"; only now top gags include Deuce dating a woman from Chernobyl, who has a penis-nose that blows snot-like semen. A Razzie award for Worst Actor was the least Schneider deserved.
ANY HOPE LEFT? "You're not gonna see another *Deuce Bigalow*," Schneider said in 2013. Hurrah!

OBSCURITY-METER

>>

THE MASK



SUCCESSFUL START After *Ace Ventura*, *The Mask* (1994) acted as a new showcase for Jim Carrey and enhanced his gurning with brilliantly coloured cartoonish special effects.
WHAT WENT WRONG? After a successful cartoon series, the franchise fell apart with *Son Of The Mask* (2005). The sequel replaced Jim Carrey with Jamie Kennedy and answered the question nobody was asking: what would happen if you conceived a child while wearing the mask? *The New York Post* said: "Parents who let their kids see this stinker should be brought up on abuse charges". Ouch.
ANY HOPE LEFT? Carrey recently joked, "I think I should be a part of one of my sequels," so who knows?

OBSCURITY-METER

DONNIE DARKO



SUCCESSFUL START Richard Kelly's brain-bending *Donnie Darko* (2001) features breakout performances from Jake and Maggie Gyllenhaal, spinning a rich, rippling tapestry of time travel and malevolent rabbits. A true one-off. Until...
WHAT WENT WRONG? Parping out eight years later, the drippy *S. Darko* (2008) follows Donnie's younger sister Daveigh Chase – remember her? – to the desert for some MTV-tastic naval-gazing. Instead of Drew Barrymore we get Elizabeth Berkeley; instead of cult immortality, a zero per cent Rotten Tomatoes rating. "I have absolutely no involvement with this production," said Kelly, "Nor will I ever be involved."
ANY HOPE LEFT? Praying lightning will strike twice, AMBI Pictures is considering a remake. It won't.

OBSCURITY-METER

FROM DUSK TILL DAWN



SUCCESSFUL START Brilliantly combining Quentin Tarantino's witty scripting with director Robert Rodriguez's wild camerawork, *From Dusk Till Dawn* (1996) introduced gangsters to vampires, and George Clooney's endless charisma to cinema audiences.
WHAT WENT WRONG? Tarantino and Rodriguez made the first film's genre mash-up look so effortless, back-to-back sequels *Texas Blood Money* (1999) and *The Hangman's Daughter* (2000) seemed intent on proving what an achievement it was. It didn't help that both toothless direct-to-video prequels looked like they were made on a budget found in a vampire's pocket. Clooney's absence is sorely felt.
ANY HOPE LEFT? *Dawn* lives on via a TV adaptation, where it'll stay.

OBSCURITY-METER



BLUES BROTHERS

SUCCESSFUL START John Belushi and Dan Aykroyd's soul-singing, suit-wearing *Saturday Night Live* characters Jake and Elwood Blues hit big in John Landis' 1980 comedy-musical, a sing-along that ensured it became a staple of late-night rep for years.
WHAT WENT WRONG? Losing your star, for starters. Released in 1998, Landis' *Blues Brothers 2000* sorely missed the late, great John Belushi. John Goodman, as bartender Mighty Mack McTeer, was a poor sub – typical of a film, said *Variety*, that "plays like a smudged carbon of the original". True, the musicians (James Brown, BB King, Eric Clapton) rocked but Aykroyd and co. played bum notes.
ANY HOPE LEFT? Aykroyd and John's brother Jim still gig as the BBs, so maybe...

OBSCURITY-METER





THE LOST BOYS

SUCCESSFUL START All sex and sax, Joel Schumacher's 1987 movie *The Lost Boys* mixed hunky vampires, all-night parties and ace tunes into a none-more-'80s hit.
WHAT WENT WRONG? The passing of time. Mooted sequel *The Lost Girls* (again starring Kiefer Sutherland as lead vampire David) never materialised and Schumacher tried, and failed, to revive the franchise throughout the '90s. *Lost Boys: The Tribe* finally flopped on to DVD in 2008, reuniting Coreys Feldman and Haim and drafting in Sutherland's younger half-brother, Angus. It scored zero per cent on Rotten Tomatoes.
ANY HOPE LEFT? Absolutely not. *Lost Boys: The Thirst* (2010) put the final nail in the coffin.

OBSCURITY-METER

Subscribe at www.totalfilm.com/subs



MEAN GIRLS

SUCCESSFUL START *Mean Girls* (2004), screenwriter Tina Fey's less caustic *Heathers*, gave a leg-up to a lot of careers (Rachel McAdams and Amy Poehler amongst them), cutting through the cliques to become one of the most successful teen movies ever.
WHAT WENT WRONG? Seven years isn't quite long enough to wait for a remake, which is probably why director Melanie Mayron had to slap a "2" on her 2011 TV rehash. Meaghan Martin replaces Lindsay Lohan as another high-school outcast who takes on the cool kids in the same story without the laughs, the satire or the rising stars.
ANY HOPE LEFT? A fake YouTube trailer for *Mean Girls 3* has currently bagged over 14 million views...

OBSCURITY-METER

THE BUTTERFLY EFFECT

SUCCESSFUL START A brilliant high-concept, excellent title and a so-hot-back-then Ashton Kutcher created *The Butterfly Effect* (2004), a dark time-travel thriller about small actions having huge consequences.
WHAT WENT WRONG? DTV sequel *The Butterfly Effect 2* (2006) made a half-hearted attempt to locate itself in the same universe as the original, retaining roughly the same rules, if not production values/cast. *The Butterfly Effect 3: Revelations* (2009) felt like a (surprisingly decent) unrelated script retooled to accommodate the franchise brand, bearing no resemblance to what had come before it.
ANY HOPE LEFT? Nothing's planned, but it's a fantastic premise with endless possibilities, so you never know.

OBSCURITY-METER





DADDY DAY CARE

SUCCESSFUL START Flipping a finger at equality, Eddie Murphy's 2003 family comedy *Daddy Day Care* took a few pot shots at stay-at-home dads but still managed a few laughs and a *lot* of money at the box office.
WHAT WENT WRONG? When Eddie Murphy picks *Norbit* over the sequel to his own movie, you know you've got a bad script. Lazily telling the exact same story in the woods instead of the suburbs, 2007's *Daddy Day Camp* "helped" Cuba Gooding Jr. land a double Razzie nomination (following Murphy's career a bit too closely, he chose to co-star in *Norbit* in the same year...).
ANY HOPE LEFT? Where there's a will, there's a way to make money out of farting toddlers.

OBSCURITY-METER



THE BLAIR WITCH PROJECT

SUCCESSFUL START Coming from nowhere and costing nothing, Eduardo Sánchez and Daniel Myrick's pioneering horror *The Blair Witch Project* (1999) scared the shrieking bejesus out of all comers. Its greatest asset: mystery.
WHAT WENT WRONG? Recut by a nervous studio, rushed sequel *Book Of Shadows: Blair Witch 2* (2000) was both messy and ruinously meta, concerning (irony alert) a group of chancers cashing in on the original film. "To me, the movie is about the dangers of blurring the lines between fiction and reality," said director Joe Berlinger. Well, quite.
ANY HOPE LEFT? *Blair Witch 3* is, according to Sánchez, "inevitable". Watch this space... TF

OBSCURITY-METER

HE ALREADY HAS BATMAN V SUPERMAN AND HIGH-RISE IN CINEMAS THIS YEAR, AND IS NOW LENDING QUALITY SUPPORT TO JESSE OWENS DRAMA RACE. REFLECTING ON A 45-YEAR CAREER,

JEREMY IRONS

SAYS, "I'VE PLAYED QUITE A FEW ENIGMATIC PEOPLE. THERE'S SOMETHING IN MY NATURE THAT DOESN'T LIKE AUTHORITY, THAT DOESN'T LIKE RULES..."

WORDS **JAMIE GRAHAM** PORTRAIT **MAARTEN DE BOER/CONTOUR BY GETTY IMAGES**

Subscribe at www.totalfilm.com/subs



Jeremy John Irons strides into the room and offers a crunching handshake that would leave Dwayne Johnson whimpering. No sooner has he smoothed down his moustache and said his hellos than he's poking his head back through the door and whistling down the corridor.

"Smudge, good girl," he calls, and his 19-month-old Jack Russell comes tearing into the room to flop down on her side, paws stuck out. Like her master, she has a flair for the theatrical.

We're sitting in a sizeable back room at the Bristol Old Vic, where in two hours' time Irons will take to the stage as James Tyrone in Richard Eyre's acclaimed production of Eugene O'Neill's volcanic masterpiece of familial dysfunction, *Long Day's Journey Into Night*. Playing opposite Mike Leigh-favourite Lesley Manville, as morphine-addict Mary Tyrone, he won't be done until 11pm – O'Neill's semi-autobiographical Pulitzer-Prize winner weighs in at three-and-a-half-hours, most of it soaked in resentment, accusation, denial, sadness and conflict.

"They say, interestingly, that doing one of these sort of roles creates the same amount of adrenaline as driving a car into a wall at 30mph," he purrs, readily admitting that each of his eight weekly performances leave him exhausted. "You've got to pace yourself."

So, does he have energy enough for a career talk with *Total Film*? "It's Tuesday," he nods. "It's early on in the week. Each night, I go back and have a bit of food, watch a bit of telly. Read a book, have a bath. I'm in a bathrobe at 2 o'clock." Not that it's possible for him to fully decompress. "Getting a deep night's sleep is quite difficult," he smiles.

Being at the Old Vic is a triumphant homecoming for Irons. It is here that he started his acting career in the late '60s, part of a repertory company that performed Shakespeare and contemporary dramas. He moved to London





'I'M ALWAYS FASCINATED WHEN THERE'S A CHARACTER WHO HAS A BAD REPUTATION'

in 1971, flitting between the West End and television work, and became a star in 1981 when his romantic leads in Granada's *Brideshead Revisited* and Harold Pinter's adaptation of John Fowles' *The French Lieutenant's Woman*, opposite Meryl Streep, marked him as the thinking woman's crumpet. In the 35 years since, Irons has moved between film, TV and the stage, winning Emmys, Golden Globes, a Tony (*The Real Thing*, 1984) and an Academy Award (for *Reversal Of Fortune*, in 1991). He has, naturally, made a fair few duds – the likes of *Eragon*, *The Pink Panther 2* and, of course, *Batman V Superman: Dawn Of Justice* have helped pay for his six houses and 15th-Century castle in Cork – but his best screen work chivvies at the cracks in his civility to unleash a darkness within: *The Mission*, *Dead Ringers*, *Damage*, *The Lion King*, *Die Hard With A Vengeance*, *Stealing Beauty*, *Lolita*, *Inland Empire*, *The Hollow Crown*, *High-Rise*.

Irons' new film, *Race*, sees the 67-year-old actor once more dice with danger, this time stepping into the shoes of Olympic official Avery Brundage, who fought to prevent America from boycotting the 1936 Olympic Games in Berlin. Brundage succeeded, paving the way for Jesse Owens' historic haul of four gold medals, but his methods and politics are open to question – *Race* finds him in a compromising situation when he travels to Nazi Germany to meet with Minister of Propaganda Joseph Goebbels.

"I'm always fascinated when there's a character who has a bad reputation," he says, stretching out a hand to stroke Smudge as she snuffles in her sleep. "I think, 'Oh, I wonder why that is? How did that come about?' Somebody who knew him said to me, 'He was an absolute bastard.' I thought, 'Oh, that's interesting...' Maybe he developed into it..."

You play Brundage as tough but principled. He spent his career in Chicago, constructing buildings. You're working with the unions, the Mafia, the city council. It's not like a shrinking violet is going to do well in that environment. And

Subscribe at www.totalfilm.com/subs



Olympic hero: Irons stars opposite Stephan James' Jesse Owens in *Race*.

obviously, he was a sportsman. His drive and his love of sport got him to that position on the Olympic Committee. And I think he was, like any successful businessman, probably very pragmatic. His chief concern was that the Olympics should happen, and that America should be part of it. I don't believe he was anti-Semitic. When he went to Germany, he couldn't ask them to change their policies, but could say, "At least try to clean up your act a bit."

The politics of *Race* are still depressingly relevant. Donald Trump is currently denigrating Muslims and Mexicans...

I felt it was a wonderful ironic backdrop to have to this story. The fact that at the end, Jesse's not allowed into the reception [*he has to use a back door to attend a gala held in his honour*]. I love what that churns up. I'm always attracted to any art that attempts to puncture our complacency by reminding us that we're not perfect anywhere.

By what other criteria do you choose your roles?

What appeals to me at that moment. I'm sort of conscious of trying to manage a career. So if a *Batman* comes along? Yeah, fine, good – because that will get people, hopefully, to come and see whatever's exciting at the moment: [The Man Who Knew] *Infinity*, or indeed *Race*. That just seems to be a sensible way. I've always tried to have breadth, so that if any area goes quiet, there's always other stuff, and the stuff plays off each other. Here I am doing a great classic American play back at the theatre where I started 45 or 50 years ago. That was a gut feeling. But also, I've been doing a lot of film and just thought, "This terrifies the pants off me." Anything that frightens me, I'm always attracted to.

You mentioned *Batman V Superman*. Did it excite you to put your spin on Alfred?

I talked to Zack [*Snyder*] before deciding to do it, and I just liked his particular take on Alfred, which was to have more of an ex-SAS guy; a guy who was pretty handy at doing many things apart from making a dry martini. I thought we could knock the edge off the sort of John Gilbert butler – as Michael [*Caine*] had, in his way – and have a fresh look at it.

Do you ever watch those kind of films for pleasure? Superheroes, blockbusters...

No.

But presumably you saw *Batman V Superman* when it came out?

Yes. I came out thinking, in culinary terms, I'd had the most enormous meal. I thought, "Phew, I feel completely full." It's interesting that it hit me like that. That's what, in a way, the critics have picked on, the fact it's a bit of a stew.

And maybe a bit dour and relentless?

A bit relentless, yeah [*smiles*]. But it's not made for me. And the kids... just seeing the take it's made... it's coming up to 800 million. Obviously some people are liking it, you know?

You've played all types in your career, but have a fair few villains on your CV...

I think villains are always interesting because they play against the rules of society. They sort of give up on society and say, "I'm going to go my own way and get away with what I can." I haven't played *that* many villains. I did a villain in *Die Hard* [With A Vengeance]. I've played quite a few enigmatic people.

You went to boarding school as a child and were faced with various stern authority figures. Is that part of the appeal – playing darker characters is a form of rebellion?

Probably. I think there's something in my nature that doesn't like authority, that doesn't like rules. I think that's probably why I became an actor, because I thought I would not be trapped in a rigid social system, and make my own way, make my own decisions. As a teenager, I used to travel around, hitchhiking and busking. That allowed me to skirt conventional society. I earned quite well doing that, and I was able to travel. I was my own man – even if I was sleeping under a hay bale.

You flirted with the idea of joining a circus, didn't you?

When I left school, it was circus or funfair or maybe theatre. I remember going to look at a >>

FIVE STAR TURNS

IRONS ON FIRE



1 DEAD RINGERS

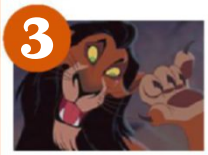
1988 ★★★★★

Nothing in *Brideshead Revisited*, *The Mission* or *The French Lieutenant's Woman* hinted that Irons had it in him to play the twin gynaecologists whose bizarrely symbiotic relationship pushes Cronenberg's psychosexual drama into a whole new realm of perversity. "It was a very schizophrenia-inducing process," marvels his director.



2 REVERSAL OF FORTUNE 1990 ★★★★

Seven years after appearing with her in *The Real Thing* on Broadway, Irons reunited with Glenn Close to probe another dysfunctional relationship: that between aristocrat Claus von Bülow and Sunny, the wife he (maybe) attempted to murder. Irons received an Oscar for a role "which made people think I was enigmatic and dark."



3 THE LION KING

1994 ★★★★★

The mid-'90s saw Irons take on a pair of villainous siblings, *The Lion King*'s lethally languid Scar coming a year ahead of *Die Hard With A Vengeance*'s 'Simple' Simon Gruber. "I studied Jeremy in his films and made that sort of the source of what Scar became," explains Disney animator Andreas Deja.



4 LOLITA 1997 ★★★

"I resisted for a long time," says Irons of playing Humbert Humbert in Adrian Lyne's retelling of Nabokov's scandalous novel, *Lolita*. "I just felt it would bring so much shit about my ears." The prediction was an accurate one, though even the sternest critic had time for the actor's decadent portrayal of a melancholy paedophile.



5 MARGIN CALL

2011 ★★★★

In a pic hardly unencumbered with stars (Kevin Spacey, Stanley Tucci, Demi Moore, Paul Bettany), Irons' CEO was the icing on the cake – an urbanely unflappable Wall Street titan who asks to be informed of the financial calamity facing his investment bank as one would "a young child, or a golden retriever". **NS**

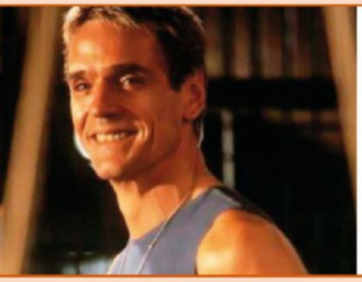
circus at Epsom Downs around Derby Day, and talking to some of them and looking at the accommodation, thinking, "Could I go with this? I'm not sure I could." And yet the theatre... I loved the fact we were working when other people weren't, and we were in bed when they were off working. The sense of community inside a theatre was wonderful. I found it very romantic.

You mentioned *Die Hard With A Vengeance* earlier. How was that experience for you?

It was long, but they looked after us well. John McTiernan was great. He sort of left me alone. The only time he came and found me, he said, "Listen, do you think that accent's too strong? I can hardly understand it." And I said, "Well, I don't know, John. But I'll watch it." He said, "Everything else was fine. I don't know anything about acting, so what you're doing is great."

How did you find working with Bruce Willis? He has a reputation. Did you witness any of that behaviour?

Yeah, I was aware of that. It didn't really affect me. I thought, "well, this is his movie, he can play it like he wants." The great thing was, he travelled with a deck. Quite often, he'd take over some bar and he'd DJ. We'd just have a fantastic evening. He loved DJ-ing. We had some great parties.



"I'M ALWAYS AMAZED HOW OFTEN YOU SEE DIE HARD WITH A VENGEANCE ON THE TELEVISION"

Did you feel pressure playing Hans Gruber's brother? Rickman was so good in *Die Hard*...

Alan was wonderful. I wanted to make sure the movie gave the audience as good a time. And I'm always amazed how often you see *Die Hard With A Vengeance* on the television. The film obviously has a great following.

The last two *Die Hard* movies don't. Are they now flogging a dead horse?

I think that often happens. Although we've been through some pretty poor *Star Wars*, and now this last one, I hear, is very good. So you can resurrect. But I think, if you're in Bruce's shoes... they make a lot of money, so I suppose you want to keep flogging the dead horse.

You've played sexually transgressive characters in films like *Dead Ringers*, *Damage* and *Lolita*. Did you ever fear you were going too far?

No, you read the script and then, if you commit to it, you just enter that world. Yes, *Dead Ringers* is a very bizarre world. It's not a picture I particularly enjoy watching. But you know Cronenberg, you know his imagination, you know he'll go off. Same with *Damage*, same with *Lolita*. You know you're treading on delicate ice, but then if you believe that film should sometimes do more than just entertain... I was disappointed that they got very frightened of *Lolita* once it was made, and were nervous to sell it. I kept saying to them, "Sell it as a Greek tragedy. It's like Oedipus. If you do something which goes against the morals of society, you see what happens." But no, they got cold feet. It's a good movie. Deeply disturbing.

Was it disturbing to film sexualised scenes with a teenager?

Lolita is 12 in the novel, isn't she? Our girl [*Dominique Swain*] was 14. It was very uncomfortable. I was reminded of the uncomfortableness all the time because whenever we did a scene where, for instance, she was sitting on my lap, we would have to film on video an X-ray mat being put on my lap, so that if we were ever taken to court or prosecuted, we could show, "No, no, no; there was no contact at all." With any scene of a real sexual nature, there was a stand-in used who was 17 or something, but she looked much the same age as Dominique. Of course, Dominique was a Californian girl, so she was 14 going on 22. She knew all about it.

How tricky was it playing twins in *Dead Ringers*?

When I looked back at the rushes on the first day, I said to David, "I think we're in trouble because I can tell the difference between the two of them. We're supposed to be creating people who can be muddled." So it was at that point that I mixed all the clothes together. I didn't do anything physically differently – a slight difference with the hair – and found an internal way to make them feel different. And therefore, if they felt different, they would be different in the way they moved and the way they spoke. And once I found that, it was really pretty simple. There are actually only eight scenes in that movie where we're both on screen at the same time. David said: "I want to shoot this as I'd shoot two different actors." You don't have a lot of two-shots in movies. So we only had eight. I remember David showing it to his friends, and one person said, "Jeremy Irons is very good. How did you get the other guy to look just like him?"

Was there a twin you preferred playing?

No. I was interested in both. I mean, both are parts of me. One is the more brittle performer who's more encased, a better presenter. The other is more feminine, more vulnerable, softer. But I think we all have many sides in us.

You mentioned earlier it's not a film you enjoy watching. Are you not proud of it?

I am proud of it. I just don't like watching it because it's too disturbing. I thanked David when I won the Oscar [*the next year, for playing Claus von Bülow in* Reversal Of Fortune] because I felt *Dead Ringers* wasn't nominated because it wasn't really



SAS-style service: Alfred proves his mettle in *Batman V Superman: Dawn Of Justice*.

LIFELINE

19 SEPT 1948
Born in Cowes on the Isle Of Wight and educated in Dorset.

1971
Makes screen debut in TV series *The Rivals Of Sherlock Holmes*.

1978
Marries Sinead Cusack. Will have two kids, Samuel and actor Max.



1981
Brideshead Revisited and *The French Lieutenant's Woman* make him a star.

Subscribe at www.totalfilm.com/subs



the Academy's type of film. But I do think it made me a lot of friends, people who thought that was an interesting performance, so when *Reversal* came out, that goodwill helped.

Did you enjoy the Academy Awards?

They were different in those days. Now people do these huge campaigns. My campaign consisted of doing *Saturday Night Live*, a day of partying in Los Angeles, and then the show. Easy Peasy. I won, which is nice. I sat there thinking, "I better try and construct a face for losing." That wasn't necessary.

That was one of the career highlights. Do you have any regrets? You turned down playing Hannibal Lecter, didn't you?

I was asked to read it. It was the day I started shooting *Reversal Of Fortune*. In *Reversal*, Claus is a bit... [*pulls face of distaste*]. You know, I'd done *Dead Ringers* and thought, "Hang on, I think I'm going too far down this weirdo path." So I didn't even read it. I turned it down. Same with *Crash*. I read it and thought, "Oh God..."

Cronenberg wanted you to play the lead role, James Ballard?

That's right. I thought, "I'm going up this impasse. It's not a good idea." I'm sorry I didn't make *Crash*. I remember when I saw it. I was in Hong Kong shooting. I went to see it at a matinee and I went straight back in to see it again. I just loved it. But I don't regret things. You make decisions at the time based on how you're feeling and the way you think everything's panning out.

At the start of the '80s, you decided to play romantic leads in period dramas *Brideshead Revisited* and *The French Lieutenant's Woman*. How did you cope with the sudden fame?

I hated it. I got very paranoid. I'm a private person. Being recognised is not to my taste. Then I was in Australia making a picture with Liv Ullmann called *The Wild Duck* – it maybe should be forgotten – and we were out sailing on Sydney Harbour. I had a cooling swim among the moored-up boats, and I came to the surface and I heard this voice saying, "Hello Jeremy." I look around. There's this couple having their lunch in the back of their boat. They said, "What are you doing here?" I said, "I'm making a movie." They said, "Oh, nice to see you. Have a nice day." I said, "Thanks very much," and swam off. And I thought: "I was brought up in a village where everyone knew me. That's all this is." And once you get used to that, you can just relax.

So you haven't changed your life to avoid public greetings?

On holidays, I never go to hotels. I try to rent a boat or something, and I can just sail around, so it's private. I've got a place in Ireland, so if I want to get away, I go there, where I'm surrounded by people in the local community who sort of know me as the guy who is the master of the Hunt and who sings sometimes and plays his fiddle in the pub with everybody else, or who sails. They just see me as a bloke.

Fame is more intense than ever now, with social media...

It's just crazy. I remember doing a *New York Times* talk in Madrid. I did it one day. The following day, Tom Hiddleston did it. Tom's audience was just jam-packed with these young girls, all with presents for him, for Loki. I thought, "Oh God, I couldn't bear that..." I remember when I was doing [*Tom Stoppard play*] *The Real Thing* in New York [*in 1984*]. A lot of people came around. Paul Newman and Diana Ross. One night, Robert Redford came. He was sort of huddled, surrounded by his people. He said hello and that he'd enjoyed it. I thought, "I never want to get like that where I have to be surrounded by people taking care of me." I would feel claustrophobic.

Of course, one of your most famous roles doesn't make use of your face at all, just your larynx...

I know! And I can never remember Scar's voice! Dads bring their daughters up thinking I can do the voice, but I can't remember it. I loved doing it. We would sit around a table and they'd show me the storyboards and give me script ideas, and I'd come up with a few ideas. We'd record lots of different ways. Maybe videoing me. The artists would be sitting there sketching. Out of the word came the image – which was rather hurtful when I saw what a scrawny lion he was [*laughs*].

How does it feel to have terrified a whole generation of kids?

I remember seeing the opening at the Radio City Music Hall. At the end, when he's hanging on by his fingernails and then he falls, the whole audience stood up and cheered. I thought, "Oh, come on guys, he's not that bad!" TF

***Race* opens on 3 June.**

1988-90
Stars in *Dead Ringers*. Wins Oscar for *Reversal Of Fortune*.



1992-97
Red hot in *Damage*, *The Lion King*, *Die Hard 3*, *Lolita* and more.

2006-2013
TV titan: wins awards for *Elizabeth I*; stars in *The Borgias* and *The Hollow Crown*.



2016
High-Rise, *Batman V Superman*, *Race* and, still to come, *Assassin's Creed*.


DOOM.COM
id
Bethesda
18
www.pegi.info
DOOM
FIGHT LIKE HELL
13 MAY 2016
PS4

EDITED BY
MATTHEW LEYLAND

The Total Film home entertainment bible

Lounge

★★★★★ Got the glory
★★★★ Kill with the skill
★★★ Back on the streets
★★ On the ropes
★ Nothin' but a bum



FILM DISC OF THE MONTH

How Sylvester Stallone breaks our hearts in *Creed*

Fight blub

ILLUSTRATION BY LIZZY THOMAS

NEW RELEASES 06.05.16 – 03.06.16

Lounge DVD & Blu-ray

All Things Must Pass	★★★★	p130
A Night In The Life Of Jimmy Reardon	★★	p134
The Assassin	★★★★	p131
A War	★★★★	p132
Battlestar Galactica: The Movie	★★★	p135
The Big Short	★★★★	p130
The Bitter Tears Of Petra Von Kant	★★★★	p135
Bloodsucking Bosses	★★★★	p133
Bound By Blood	★★★★	p133
Bride Of Re-Animator	★★★	p134
Citizen Kane 75th Anniversary Edition	★★★★★	p134
Creed	★★★★★	p126
Criterion Collection	★★★★★	p136
Culloden	★★★★	p135
The Danish Girl	★★★	p133
Dirty Grandpa	★	p132
Eureka	★★★	p135
The 5th Wave	★★	p131
Goosebumps	★★★★	p131
Grandma	★★★★	p131
The Hateful Eight	★★★★	p132
Hitchcock/Truffaut	★★★★	p132
In The Heart Of The Sea	★★★	p133
Leatherheads	★★	p134
The Marriage Of Maria Braun	★★★★	p135
Miss Hokusai	★★★★	p133
1900	★★★	p134
Pink String And Sealing Wax	★★★	p135
The Propaganda Game	★★★	p132
Room	★★★★	p130
Scream Park	★	p133
Smokey And The Bandit	★★★★	p135
Snoopy And Charlie Brown: The Peanuts Movie	★★★	p133
Spotlight	★★★★	p131
Star Wars: The Force Awakens	★★★★★	p128
Ten Thousand Saints	★★	p133
Three Days In Auschwitz	★★	p133
Three Days Of The Condor	★★★★	p135
Victoria	★★★★	p133
Waking Life	★★★★	p135
The War Game	★★★★	p135
We'll Never Have Paris	★★	p133
Youth	★★★	p133

Lounge Plus

TV Reviews	p137
Extras	p140
Competition	p141
Instant Expert: Director's Cuts	p142
Is It Just Me? Why *Unbreakable* is the superhero movie to beat	p143
Classic Scene: *Independence Day*	p144

N/A Extras not available at time of going to press



The 'hero' of Hell's Kitchen returns on p138



Ring the changes

The Italian Stallion passes the torch...

CREED 12 TBC

Film ★★★★★ Extras ★★★☆☆

OUT 16 MAY DVD, BD, STEELBOOK, DIGITAL HD



WHILE NO ONE CAN DENY the controlled craftsmanship of Mark Rylance's cool turn in *Bridge Of Spies*, it's hard to imagine anyone not rooting for Sylvester Stallone in the Best Supporting Actor category at this year's Academy Awards ceremony. He has, after all, carried a career on the shoulders of a plucky underdog. There was also a pleasing symmetry in seeing Sly nominated again, at this stage of his career, in the role he originated (and was nominated as actor and writer for) almost 40 years ago.

Then again, some comfort can be taken in the fact that this isn't *really* a Rocky film, so it's perhaps more galling that *Creed* was overlooked in every other Oscar category. Belated sequels are always a tough nut to crack. The same goes for reboots. So no small amount of credit is due to *Fruitvale Station* director Ryan Coogler, who succeeds in making *Creed* deliver on both counts. Coogler – who reveals he was introduced to *Rocky II* as a kid by his father – came up with the idea, and co-wrote the script with Aaron Covington (it's the first in the series not written by Stallone), giving the Italian Stallion an opportunity to grow old gracefully, while also introducing a new lead character for the next generation.

Michael B. Jordan is Adonis "Donnie" Creed, the illegitimate son of Rocky's late rival-turned-friend Apollo, who perished in the ring before Donnie was born. After his mother dies, the young Donnie is taken out of a youth detention centre and given a home by Apollo's widow, Mary Anne (Phylicia Rashad). But even growing up with wealth and opportunity, Donnie can't resist the lure of the ring, and frequently heads to Mexico to pick up black eyes and bruises in unlicensed bouts. Quitting a job with prospects, he heads to Philadelphia looking for a coach who can help him go the distance. *Fruitvale* star Jordan's commitment is evident in his hulking frame (a featurette details his year-long road to getting fighting fit), and his charismatic, layered performance immediately Febrezes the stink of *Fantastic Four* off his CV.

Rocky and a hard place

And so in shuffles Stallone as Rocky, his ringside seat allowing him to age in a way franchise comeback characters rarely can: coaching from the sidelines, he doesn't have to pretend he can

Subscribe at www.totalfilm.com/subs

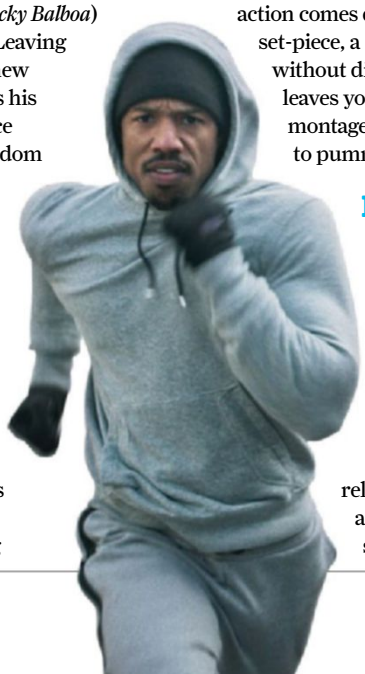


"It's a deal, then. I won't mention *Fantastic Four* if you don't mention *Judge Dredd*."



keep up with his past self, as the likes of Indiana Jones, Rambo, and even, yes, Rocky (in 2006's sentimental and slightly silly *Rocky Balboa*) have done in previous sequels. Leaving the character in the hands of a new writer/director, Stallone delivers his most affecting performance since 1976's *Rocky*. Dispensing life wisdom as much as boxing advice, he's taken on Mickey's mantle as the sporting coach/father figure. Rocky provides a link to Donnie's past, and Donnie offers Rocky another shot at redemption/relevance.

Reflecting the best of the *Rocky* movies without being a carbon copy, Coogler doesn't spare the homages (visual and musical), but *Creed* still manages to feel fresh. Coogler and Covington's authentic-sounding dialogue helps on that score, but it's also no slouch in the ring. The high point of the boxing action comes during a bravura central set-piece, a one-take wonder that dazzles without distancing. Just as a musical leaves you tapping your feet, *Creed*'s montages and melees leave you wanting to pummel a punchbag.



If he cries, he cries

It also helps that the characters don't feel like they've come off a production line. Tessa Thompson's Bianca is no Adrian clone. Her singer with failing hearing sounds a bit Inner Conflict 101 on the page, but she's a fierce foil for Donnie. Their relationship inevitably feels a bit shortchanged in the second half, as Donnie and Rocky's bond comes to bear as the latter's health fails.

> 'Rocky remains the champion for anyone who has dreamed of punching above their weight'

In truth, *Creed* is very much a male-odrama. He-motions abound as themes of fatherhood and legacy are against the ropes. Many of the emotional beats will hit harder if you're familiar with the *Rocky* series, with later scenes carrying added heft, but newbies are still advised to prepare their grit-in-eye excuses. Rocky remains the champion for anyone who has dreamed of punching above their weight, the figurehead for determination against the odds. Like its often downtrodden title character, the franchise has proven its resilience; on the strength of *Creed*, don't bet against it continuing even without its hangdog hero.

Extras on the Blu-ray release comprise 20 minutes of deleted scenes (interesting, if far from essential; the most touching one finds Rocky engaged in another graveside chat) and two featurettes (only one on the DVD). While not devoid of insight, they lack the depth and detail you'd hope for. Still, bonus content aside, the film makes for a worthy addition to a *Rocky* boxset – putting the more recent instalments to shame – as well as standing on its own feet as a flying start to a *Creed* collection. **Matt Maytum**

EXTRAS › **Deleted scenes (BD)** › **Featurettes**



Hope renewed

J.J. Abrams gives our nostalgia fresh wings...

STAR WARS: THE FORCE AWAKENS 12



Film ★★★★★ Extras ★★★★☆

OUT NOW DVD, BD, VOD

AS THE MILLENNIUM FALCON malfunctions noisily during a daredevil getaway, the core success of J.J. Abrams' *Episode VII* swoops into focus with all the clarity of a freshly ignited lightsaber. We don't mean $2bn worth of success, though you suspect the Mouse House partied like Ewoks about that figure. While Han Solo frowns about the hyperdrive and Rey cheerily fixes things by bypassing the compressor, team Abrams navigate an exchange of old/new elements with breezy assurance: a loop-the-loop move so smooth, even the Falcon would approve.

If *Terminator Genisys* proved that mining nostalgia for fresh pleasures ain't like dusting crops, Abrams shows how to do it right. Yes, he plays some old riffs, from cute-bots carrying secrets to space stations raining down death. Yet his experience in transcending nostalgia – in *Star Trek* and beyond – serves him well. Just as *Super-8* wasn't merely a detached Amblin homage but an Amblin film to the core, so *Awakens* is no mere sticker-book of rear-view easter eggs: it's a *Star Wars* film in spirit and soul, the saga's world fully inhabited and brought up to speed with love.

Whether you call it new-stalgia, retro-futurism or whatever, one thing is sure: the saga needed it. After George Lucas' prequels, the first words spoken in *Awakens* seem to acknowledge a need to fix something broken. "This will begin to make things right," intones Max von Sydow, with all the reassuring gravitas of an Ingmar Bergman vet.

From here, backwards nods are well-served and interwoven with forward-thinking twists. Mark Hamill's absence (mostly) turns the farmboy who whined all the way to Tosche Station into near-myth. As for Daisy Ridley's scavenger Rey, she might be Luke Skywalker's sand-blasted equal in Force sensitivity and mysterious upbringing but she's no whiner. Rey needs no aunt to cook her food, nor Jedi masters to save her from dust-ups with scallywags in remote outposts.

The Rey forward

In a good year for female heroes, Ridley matches Charlize Theron and friends toe-to-toe, imbuing a smart, capable, non-fetishised lead with bright likeability. Just as he found the right kids to bring "production values" to *Super-8* and recast the Enterprise crew seamlessly, so Abrams casts his Force friends beautifully. Oscar Isaac's classic-Hollywood dash enlivens Poe Dameron, a role

Subscribe at www.totalfilm.com/subs





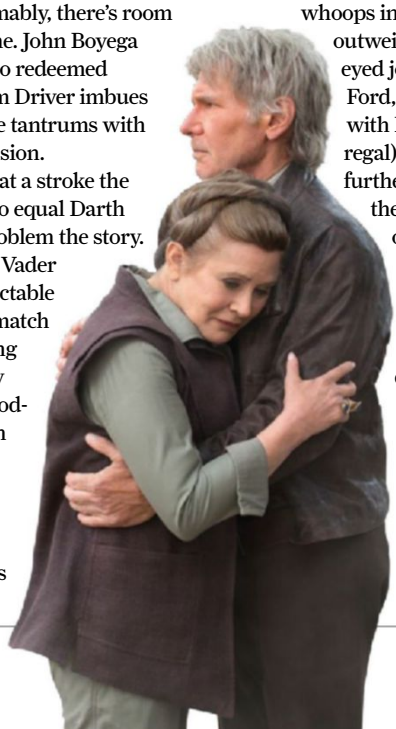
When he saw Kylo and Rey taking things so seriously, Finn started to fear the cosplay was getting out of hand.

'A Star Wars film in spirit and soul, the saga's world fully inhabited and brought up to speed with love'

faintly underwritten – presumably, there's room for only one Han Solo this time. John Boyega brings a cocky, comic charge to redeemed Stormtrooper Finn, and Adam Driver imbues Kylo Ren's terrible-twos-grade tantrums with stature, ferocity and inner tension.

Ingeniously, Kylo resolves at a stroke the problem of creating a villain to equal Darth Vader. Solution: make that problem the story. By painting Kylo as a stroppy Vader fanboy made lethally unpredictable by his fear that he might not match up to old helmet-head's rasping example, Abrams and co. play meta while strengthening blood-ties to the original trilogy with fresh Freudian kinks.

That blend of connective franchise tissue with fresh-minted ideas extends to old friends whose reintroductions please fans (cue spontaneous whoops in cinemas) without ever outweighing plot needs. The misty-eyed joy of seeing Han (Harrison Ford, craggy charm intact) reunited with Leia (Carrie Fisher, wry and regal) is huge, but *Awakens* goes further, daring to be ruthless when the narrative demands it. And not only when Chewie doesn't get a hug from Rey.



Future proof

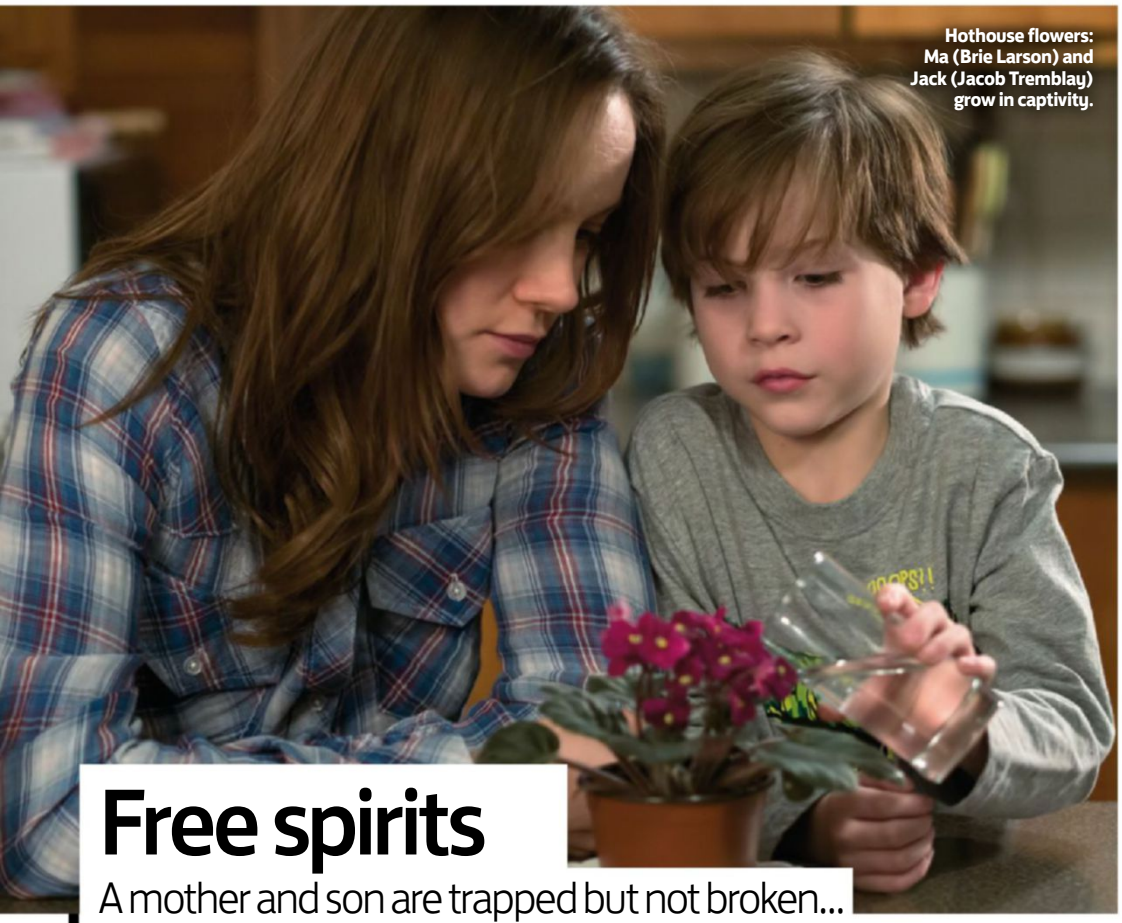
Even if this world seems dangerously over-populated, the script by Abrams and his co-writers (Lawrence Kasdan, Michael Arndt) slices through it with the brisk precision of lightsabers through snow. It's kept in shape by the symmetry of the characterisation – a defector from the dark side and a jihadi-esque defector from the light side; a woman of uncertain origins and a man in mysterious exile. Maybe *Awakens* could have used more of Snoke, Poe, Lupita Nyong'o's barfly-Yoda Maz Kanata and Gwendoline Christie's polished Captain Phasma; but Abrams never succumbs to bloat, much less muddies the focus.

A kind of emotional and physical tangibility helps anchor that focus. Thirty years after Endor's rave-up, life's hangover has happened, inscribed in every crevice on Ford's wonderfully expressive face. Faces are worth a thousand CGI shots here: Kylo becomes more interesting unmasked, too. Equally, Abrams revels in immersive textures, from the crackle of lightsabers to the water swooshed up by the heart-rush of X-wings.

John Williams' symphonic score offers an equivalent heart-rush, splicing emotive vintage cues with a heartfelt, hopeful and light-footed investment in the new that fits Abrams' own infectious optimism more snugly than a wookiee's bandolier. Contrasted with Zack Snyder's lead-footed failure to uphold his leads' heroism in *Batman V Superman*'s effects-pumped pessimism, Abrams' spotlight on Rey's refusal to kill during the fireworks of the Starkiller Base attack is exemplary: a textbook case of spectacle, character and tone balanced.

Framed within a pendulum swing of old/new, these strategies pay off nicely at the close, where two expressive faces, a rugged landscape and a lush score are all we need for the full heart-in-mouth effect. The nostalgia kick is potent, the tingling promise of a bright future even more so. Between the two, incoming series director Rian Johnson has been given one hell of a launch-pad to make this sucker fly. **Kevin Harley**

EXTRAS › Making Of › Table read › Featurettes › Deleted scenes



Hothouse flowers: Ma (Brie Larson) and Jack (Jacob Tremblay) grow in captivity.

Free spirits

A mother and son are trapped but not broken...

ROOM 15

Film ★★★★☆ Extras ★★★☆☆

OUT 9 MAY DVD, BD, DIGITAL HD



ON ONE OF SEVERAL TWO-minute featurettes exploring various aspects of *Room*, leading lady Brie Larson recounts meeting her young co-star Jacob Tremblay for the first time. "His mum said, 'Do you have any questions for Brie?'" she smiles. "He said, 'I have two, actually: what's your favourite colour, what's your favourite animal, and do you like *Star Wars*?'"

Tremblay's zestful innocence and the bond he clearly shares with Larson are palpable in the movie, in which a young woman, Ma (Larson), and her five-year-old son, Jack (Tremblay), are held captive by Old Nick (Sean Bridgers) in the titular space measuring 11ftx11ft. Adapted by Emma Donoghue from her bestseller of the same title inspired by the Fritzl case, it replaces Jack's first-person narrative with intimate hand-held lensing to remain every bit as locked-in to the characters, equally as heartfelt, harrowing and hopeful. Those poster quotes should have read "The most distressing feelgood movie of the year", for *Room* discovers a mother's ferocious love for her child and indomitable human spirit in the bleakest place imaginable.

Making up for the puff-piece featurettes is an exhaustive commentary by director Lenny Abrahamson, DOP Danny Cohen, editor Nathan Nugent and production designer Ethan Tobman. Strong on technique and psychology, it goes deep into such details as lighting the room for morning, afternoon, evening and night using just the skylight and three or four available sources (an electric strip light above the sink, the glow of a heater, etc.). Abrahamson nails it when he declares that the strength of Larson's Oscar-winning turn is her unwavering ability to be "instinctive and emotionally present".

So strong is her performance and that of her pint-sized co-star, you have to wonder why the score is laid on so thick – we're emotionally involved quite enough already, thank you very much. But this one misstep aside, *Room* is terrific. **Jamie Graham**

EXTRAS › **Commentary** › **Featurettes**

SEE THIS IF YOU LIKED...

THE COLLECTOR 1965
Effective adap of John Fowles' disturbing novel about an abducted woman.

CUJO 1983
A mother and her young son are trapped by a rabid dog.

JESSICA JONES 2015
Beneath the superpowers lies a tale of a woman held captive in an abusive relationship.



THE BIG SHORT 15

Films ★★★★☆ Extras ★★★☆☆

OUT 23 MAY DVD, BD, DIGITAL HD

THE 2007 FINANCIAL CRASH HAS BEEN done to death on film, often intelligently (*Margin Call*), sometimes less so (*Wall Street: Money Never Sleeps*). *The Big Short* adds a sharp script, a venomous tone and an impressive A-list ensemble to the conversation. Christian Bale gives his most intriguing performance in years as off-kilter hedge-fund manager Michael Burry, one of the first to see the crunch coming, while Steve Carell is outstanding in support. The female characters are disposable to the point of being offensive, but director/co-writer Adam McKay tackles a complex subject with such confidence and pizzazz, you probably won't notice until afterwards. **Emma Dibdin**

EXTRAS › **Featurettes** › **Deleted scenes (BD)**



ALL THINGS MUST PASS 15

Film ★★★★☆ Extras N/A

OUT 16 MAY DVD, VOD

DESPITE THE MOURNFUL TITLE, FLASHES of nostalgic joy illuminate actor-turned-director Colin Hanks' warm, generous tale of the rise and fall of Tower Records. Few stores merit docu-love, let alone megastars' misty-eyed eulogies. Yet Russ Solomon's chain – founded in Sacramento, 1960 – was a hipster hotspot in its heyday, as garrulous guests testify. Solomon chats gamely; ex-staff fondly recall the camaraderie (and cocaine on expenses); rack-rifling regulars featured include Bruce Springsteen, Elton John, Dave Grohl. The dream's death from poor sales and tech shifts seems inevitable but achingly sad: suddenly, streaming culture looks awfully cold. **Kevin Harley**

EXTRAS › **Featurettes**

Subscribe at www.totalfilm.com/subs



Walk and talk: Michael Keaton and Mark Ruffalo investigate abuse in Boston.

Clear winner

Tom McCarthy's chronicle of a scandal earns that Oscar...

SPOTLIGHT 15



Film ★★★★☆ Extras ★★★☆☆

OUT 23 MAY DVD, BD, DIGITAL HD

SIZE MATTERS. IN *SPOTLIGHT*, the tiny investigative team alluded to in the title takes on the might of the Roman Catholic Church, a vast institution that measures time in centuries. Off-screen, too, Tom McCarthy's low-key character drama stood up to much bigger portions of Oscar-bait and claimed Best Picture with its unhurried, even old-fashioned, faith in the virtues of a good story, well told.

McCarthy's modest, deceptively plain style is alert to nuance and able to juggle multiple meanings. The *Boston Globe*'s uncovering of endemic child abuse certainly delivers a consistent horror as the extent of the scandal is revealed. But McCarthy and Josh Singer's Oscar-winning screenplay widens the scope to show how a banal, apparently benign indifference can harbour a systemic, societal evil.

Then again, this is also a tale of journalism and the necessity of the kind of long-form ambition increasingly absent from today's click-bait culture. The film operates as an update and inversion of *All The President's Men*: there are no shadows or paranoia here, but a dogged belief in turning on lights, finding the truth through an openness of manner and character.

This is a film of remarkable clarity, often structured like a thriller but with a warmth of purpose that blasts away the residual chill of the events at the story's core. McCarthy casts for empathy and the actors deliver, especially Mark Ruffalo – his face contorted in frustration at every setback – and Rachel McAdams, the team's most attentive listener, who sees the positive effect she's having and wants to replicate it on a massive scale. Much like the film does. **Simon Kinnear**

EXTRAS › **Roundtable** › **Featurettes**



GOOSEBUMPS PG

Film ★★★★☆ Extras N/A

OUT 30 MAY DVD, BD, DIGITAL HD

"THESE AREN'T KIDS' BOOKS!" PROTESTS the script shortly before all monster hell erupts, and it's true: this is an adventure filled with thrills, gags and heart for all ages to enjoy. The masterstroke is in not adapting a single *Goosebumps* book but having author RL Stine (Jack Black) at the centre of a story in which all his creations are unleashed. Self-aware, sinister silliness comes in the form of gnomes, a ventriloquist dummy mastermind, etc., but Dylan Minnette steals the show, with the charisma and comic timing of a star with a huge career ahead. **Matt Looker**

EXTRAS › **Featurettes** › **Alternate opening/ending (BD)** › **Deleted scenes (BD)** › **Blooper reel (BD)** › **Gallery (BD)**



GRANDMA 15

Film ★★★★☆ Extras ★★☆☆☆

OUT NOW DVD, BD

WHEN YOU CONSIDER THIS YEAR'S Oscar snubs, spare a thought for Lily Tomlin, who rips up the screen in Paul Weitz's comic drama. She plays Elle, a lesbian poet who sets out to help her granddaughter Sage (Julia Garner) deal with her unplanned pregnancy. As she tries to rustle up $600 for Sage's abortion from an assortment of old friends and lovers, Elle is anything but the adorable grandma the title might suggest, and Weitz expertly sketches out a life lived. At 79 minutes, it's small-but-perfectly formed, with Marcia Gay Harden as Elle's daughter rivalling Tomlin for the film's best turn. Don't miss. **James Mottram**

EXTRAS › **Commentary** › **Q&A**



THE 5TH WAVE 15

Film ★★☆☆☆ Extras N/A

OUT 23 MAY BD, DVD, DIGITAL HD

THIS Y.A. NOVEL ADAPTATION TICKS ALL the boxes for *Hunger Games*-like success: strong female lead, dystopian landscape and, yes, complicated love triangle. It just lacks the guts and grit... Chloë Grace Moretz plays Cassie, a teen who recounts the alien invasion that wiped out most of humanity. As other kids start receiving military training to fight back, Cassie is a lone survivor trying to reunite with her brother. A bold opening and interesting premise give way to a teen-lite telling of an alien apocalypse, with Moretz going gooey-eyed whenever she meets her hunky love interests. **Matt Looker**

EXTRAS › **Commentary** › **Featurettes (some BD)** › **Gag reel (BD)** › **Deleted scenes (BD)**



THE ASSASSIN 12A

Film ★★★★☆ Extras N/A

OUT 23 MAY DVD, BD, DIGITAL HD

DON'T BE FOOLED BY ITS LIVELY trailer and apparent wuxia sensibilities – this is no martial-arts flick. In Hou Hsiao-Hsien's sumptuous-looking arthouse feature, any bursts of violence are treated briefly and gracefully, rather than as the main spectacle. The story of political intrigue in eighth-century France, where an assassin (played by the quietly expressive Shu Qi) frets over whether or not to kill her cousin and former lover, is largely incidental to the film's visuals: with close attention to detail and expert manipulation of light, sound and colour, Hou creates some of the most beautiful images on film. **Stephen Puddicombe**

EXTRAS › **Featurettes**


Drive-thru McDonald's was often held up in the Old West.

Maths of gory

Tarantino tots up the shocks...

THE HATEFUL EIGHT 18



Film ★★★★☆ Extras N/A

OUT 9 MAY DVD, BD

QUENTIN TARANTINO'S SUPER-sized return to *Reservoir Dogs*' single-location, yakety-yak roots is an exercise in gleeful perversity. For starters, the maths don't add up. Just as this is QT's self-proclaimed "eighth film" only if you count *Kill Bill* as one and disregard *Four Rooms*, so there are more than eight "hateful" characters holed up at Minnie's Haberdashery on a cold winter's night.

The surprises don't end there. Shot on 70mm with an intermission and backed by a spectacular Ennio Morricone score, this has an undeniable lustre. But it's a grisly exploitation pic dressed up for awards season. Despite the Western trappings, it's practically a horror movie as guts are spilt, heads are blown apart and Jennifer Jason Leigh gets so caked in blood she might be Carrie. Perhaps it's no wonder that the Academy shunned it for big prizes even as its impressive technical credentials were nommed (and, in Morricone's long-overdue case, actually won).

Tarantino is certainly in commanding form as he tightens and loosens the tension at will, helped by an ace cast (stand-out: the brilliant, boggle-eyed Walton Goggins). Amazingly, it's also about something other than those well-executed shocks, being a bleak satire of America's ongoing problem with getting along with each other. If Samuel L. Jackson's ex-soldier is the locus for the hatred, note that he's far from the only victim.

The entire film plays out as a (very sick) joke: a black man, a woman, a Mexican, an Englishman, an old man and others walk into a bar... This being Tarantino, don't bet on many walking out again. **Simon Kinnear**

EXTRAS› **Behind the scenes› Featurette**



THE PROPAGANDA GAME 15

Film ★★★☆☆ Extras ★☆☆☆☆

OUT 16 MAY DVD

NORTH KOREA IS OFTEN TREATED AS an absurd butt of jokes in film – *Team America*'s take on Kim Jong-il being a case in point – but this high-minded documentary from Alvaro Longoria is eager to depict the seriousness of its oppressed citizens' plight. The filmmakers are, however, heavily directed by the authorities regarding what they are allowed to see and shoot, and instead must rely on talking heads for insight. If propaganda is a game, this film's footage doesn't quite manage to penetrate through the illusionary sheen and unveil first-hand the reality of life in North Korea. **Stephen Puddicombe**

EXTRAS› **None**



DIRTY GRANDPA 15

Film ★☆☆☆☆ Extras N/A

OUT 30 MAY BD, DVD

"I WANT TO FUCK UNTIL MY DICK falls off" is the excuse that Robert De Niro's recently widowed horndog grandpa gives for his aggressive perving and borderline sexual harassment. And if this alone isn't enough to drive you into mourning for the once great actor's career, there's always the sight of him getting caught masturbating by grandson Zac Efron. Both actors give their best shot in this outrageous and intentionally gross road movie, in which De Niro's grandpa tries to teach Efron's uptight Jason to lighten up. But most of the gags are so offensive, the film feels like it belongs in a long-discarded era of odorous sex comedies. **Matt Looker**

EXTRAS› **TBC**



HITCHCOCK/ TRUFFAUT 12

Film ★★★★☆ Extras N/A

OUT NOW DVD, DIGITAL HD

FIRST PUBLISHED IN 1966 WHEN MOST cineastes viewed Alfred Hitchcock as just a Hollywood hack, François Truffaut's frame-by-frame conversations with the auteur transformed film criticism. Digging out the original tape recordings behind the book, Kent Jones offers something new to the crowded Hitch-sphere, with the talking heads (Scorsese, Anderson, Fincher...) out-baritoned by the big man himself – a rare chance to hear chat-tracks for some of the most important films ever made. Self-deprecating, funny, occasionally frosty... Essential for anyone with more than a passing interest in the master of suspense. **Paul Bradshaw**

EXTRAS› **Q&A› Interviews› Appreciation**



A WAR 15

Film ★★★★☆ Extras ★☆☆☆☆

OUT 9 MAY DVD, BD, DIGITAL HD

TOBIAS LINDHOLM'S FOLLOW-UP TO *A Hijacking* is a tense and powerful Danish drama about soldier Claus Pedersen (Pilou Asbæk), a commander whose decision to save his men, via an uncorroborated air strike, costs the lives of 11 Afghan civilians. Intelligent, naturalistic and calm, the court-martial that follows is a riveting dissection of Pedersen's call. His decision seemed like the only option in the heat of battle, but raises grim, ethically complex questions about accountability, especially when Pedersen is confronted with pictures of the children killed. Damned if he did, damned if he didn't: *A War* is a compelling moral minefield. **Stephen Kelly**

EXTRAS› **None**

Subscribe at www.totalfilm.com/subs



MISS HOKUSAI 12

Film ★★★★☆ Extras ★☆☆☆☆

OUT NOW DVD, BD

ADAPTED FROM HINAKO SUGIURA'S highly regarded manga *Sarusuberi*, Keiichi Hara's exquisitely beautiful animation focuses on O-Ei, fiercely independent-minded daughter of the great Japanese artist Hokusai. The recreation of early 19th-century Edo (later Tokyo) is achieved with loving detail, and the action takes in the supernatural, some discreet eroticism, and a direct nod to Hokusai's most famous work *The Great Wave*. Hokusai himself is depicted as a grumpy old man, treated by his daughter with affectionate impatience. The story meanders a little, but the visuals will hold you entranced. No extras, unless you splash out on the much pricier Collector's Edition. **Philip Kemp**

EXTRAS› **None**



THE DANISH GIRL 12A

Film ★★★☆☆ Extras ★☆☆☆☆

OUT 16 MAY DVD, BD, DIGITAL HD

For all the predictably safe or just plain wrong choices at this year's ceremony, the Academy got it spot-on awarding Alicia Vikander a golden baldie for her extraordinary, earnest turn in Tom Hooper's Oscar-courting transgender drama *The Danish Girl*. Their mistake was handing her the Best *Supporting* Actress award, as Vikander's Gerda Wegener is as much the Danish Girl of the title as Eddie Redmayne's gender reassignment pioneer. It's an important tale, elegantly captured by Danny Cohen's painterly lens, but it's sorely lacking the emotional gut punch such a story should land, and Redmayne's overblown performance almost sabotages the whole thing. **Jordan Farley**

EXTRAS› **Featurette**



YOUTH 15

Film ★★★☆☆ Extras N/A

OUT 30 MAY DVD, BD, DIGITAL HD

Veteran thesps Michael Caine and Harvey Keitel aren't the only things that sag in a melancholic meditation upon growing old that mistakes a barrage of vivid detail for what's commonly known as a plot. As the retired conductor reluctant to launch a comeback and the past-it film director desperate to engineer one, Mike and Harv respectively have little to do but watch on agape as the Alpine resort in which they're staying is invaded by everyone from Paul Dano's credibility-seeking actor to Paloma Faith as, er, Paloma Faith. An abrupt tragic ending feels as arbitrary as everything else in Paolo Sorrentino's gorgeously shot but aggravating *Great Beauty* follow-up. **Neil Smith**

EXTRAS› **Featurette› Interviews**



VICTORIA 15

Film ★★★★☆ Extras N/A

OUT 23 MAY DVD, BD

SEBASTIAN SCHIPPER'S SLICE-OF-LOWLIFE drama is always going to be known for one thing: the fact that this freewheeling 138-minute odyssey, zig-zagging across Berlin, was shot in one continuous take. From the camerawork to the consistency of the performances, it's an astounding feat. But *Victoria*, about a tourist (Laia Costa) who gets mixed up with the wrong crowd and their disastrously bungled heist across a single increasingly frantic night, is more than just a gimmick. By the hotel-set finale, you'll be too wrapped up in the story to care whether it's one take or 50. True, it becomes more about momentum than character, but even on the small screen, this will leave you agog. **James Mottram**

EXTRAS› **TBC**



SNOOPY AND CHARLIE BROWN: THE PEANUTS MOVIE U

Film ★★★☆☆ Extras N/A

OUT 30 MAY DVD, BD, DIGITAL HD

GARFIELD, THE SMURFS, TOP CAT... Hollywood is littered with rotten updates of beloved cartoons and strips. So thank the Great Pumpkin that Blue Sky and director Steve Martino have realised Charles Schulz's *Peanuts* with loving care. The plot, which sees good ol' Charlie Brown (Noah Schnapp) swoon over the red-haired girl at school while Snoopy takes flights of fancy, is paper-thin. But the beautifully rendered CG feels pencil-drawn, the voices are authentic and the characters are just as you remember them (yes, the teacher sounds like a trombone). More good than grief. **James Mottram**

EXTRAS › **Documentary (BD) › Reunion (BD) › Shorts › Tutorials › Music video › Playlist**



IN THE HEART OF THE SEA 12

Film ★★★☆☆ Extras N/A

OUT NOW DVD, BD, DIGITAL HD

BASED ON THE STORY THAT INSPIRED *Moby-Dick*, this epic offers both gripping action and compelling drama. Aside from the assortment of mangled Massachusetts accents, the performances are decent, particularly from a reliably charismatic Chris Hemsworth and Benjamin Walker, who clash as the ship's experienced first mate and entitled captain. Under DoP Anthony Dod Mantle, the seascapes resemble warped watercolours, but the more CGI-heavy moments instantly shatter any sense of realism. The breathtaking white whale attack is the best of some thrilling action sequences, but at the end of the voyage this story is just a little forgettable. **Tom Bond**

EXTRAS› **Featurettes (BD) › Deleted/ extended scenes (BD)**

The round-up

Blood ties, bloodsuckers, Big Bang-ers, Butterfield...

Sisters fight to escape an abusive boyfriend in **Bound By Blood** (★★★★, out now, DVD/Digital), with superb performances from Jessica Biel and *Girls*' Zosia Mamet. Writer/director Diane Bell is confident with character-led talk scenes and the volatile action, aided by John-Michael Powell's editing.

An office of hateful but hilarious asses is ravaged by vampires in horror comedy **Bloodsucking Bosses** (★★★★, out 16 May, DVD). Surpasses expectations at every turn, with plenty of blood and laughs...

A tiny budget can excuse many flaws. But **Scream Park** (★, out now, DVD/BD) is a creatively bankrupt horror with a script written on autopilot and am-dram acting. The odd moment of unintentional hilarity is about as good as it gets...



Written by *The Big Bang Theory* star Simon Helberg, who co-directs with his wife Jocelyn Towne, **We'll Never Have Paris** (★★, out 16 May on DVD/BD) is a frustrating romcom. Helberg also stars as Quinn, facing such unsympathetic problems as a supermodel-hot colleague hitting on him but isn't likeable enough to carry off such narcissism...

Ender's Game's Hailee Steinfeld and Asa Butterfield star in **Ten Thousand Saints** (★★, out now, DVD), a drab, '80s-set coming-of-ager. Ethan Hawke's likeable deadbeat dad hits the only authentic note...

Aussie artist Philippe Mora's slight doc **Three Days In Auschwitz** (★★, out now, DVD) is so personal that it plays like your Dad's home video of visits to the concentration camp – all shaky camcorder footage and lack of context. Mora's mate Eric Clapton provides an elegant soundtrack but can't lift this above amateur.


"And for my next trick, I will make this entire window disappear!"

Awesome Orson

The most *entertaining* film ever made?

CITIZEN KANE 12

Film ★★★★★ Extras ★★★★☆

1941 **OUT NOW** BD



BIZARRELY, ITS CONSTANT trumpeting as The Greatest Film Ever Made might have done *Citizen Kane* a disservice, with some viewers staying clear for fear of being greeted by a dusty urtext of cinematic art: good for beard-stroking, goddamn awful as entertainment.

Think again. Or rather *feel*, for Orson Welles' electrifying debut (he was just 25 years old, the smug git) delivers enough tech-thrills to make James Cameron green, its collision of wowser techniques – fake newsreel footage, flashbacks, multiple viewpoints, deep-focus photography, expressionistic angles, ceilinged sets, optical effects – lighting a fuse under the tale of an abandoned child who grows into a newspaper tycoon only to lose it all. Each of the above 'innovations' had actually been seen before, but wunderkind Welles smashed them all together with gobsmacking showmanship.

Sure, the themes are heavyweight, *Kane* swirling with meaning and mystery as it muses upon ambition, truth, identity, political corruption and the souring of the American Dream. But it's all so much fun (yes, *fun*), you can't help but have your head spun. And that's before you consider Welles' charismatic, poignant turn as Charles Foster Kane, from age 25 to deathbed.

This 75th Anniversary Edition is an import of the 70th Anniversary Blu released in the US. No new extras, then, but UK debuts for the exemplary commentaries by Peter Bogdanovich and the late Roger Ebert, plus interviews, newsreel footage of the film's 1941 premiere, and a 48-page book stuffed with photos, storyboards and info. To pilfer the original tagline: It's terrific! **Jamie Graham**

EXTRAS › **Commentaries** › **Interviews** › **Book** › **Programme**



LEATHERHEADS PG

Film ★★☆☆☆ Extras ★★☆☆☆

2008 **OUT 15 AUGUST** DVD

THREE WAS DEFINITELY NOT THE charm for George Clooney's third directorial effort, a homage to the Hawksian screwballs of yore that didn't so much score a touchdown at the US box office as fumble the ball 30 yards from the end zone. Set in '20s America, this gridiron yarn casts Clooney as an ageing player who enlists John Krasinski's young buck to save his ailing side, only to see him have his past probed by Renée Zellweger's reporter. Meant as a throwback to a less cynical age, the result feels as much of a relic as the classics it emulates. **Neil Smith**

EXTRAS › **Deleted scenes**



1900 18

Film ★★★☆☆ Extras ★★☆☆☆

1976 **OUT 18 APRIL** BD

BERNARDO BERTOLUCCI'S 5¼-HOUR Marxist epic sweeps through Italian history from the day of Verdi's death in 1901 to the end of WW2. Alfredo (Robert De Niro), son of a landowner, and Olmo (Gérard Depardieu), son of a peasant, grow up together but are sundered by the advent of fascism, which Alfredo passively tolerates while Olmo becomes a communist leader. Donald Sutherland hams it as ultra-fascist chief baddie, and Burt Lancaster reprises *The Leopard* as Alfredo's granddad. It's huge, sprawling, ambitious, visually handsome and dramatically inert. **Philip Kemp**

EXTRAS › **Documentary** › **Featurettes**



A NIGHT IN THE LIFE OF JIMMY REARDON 15

Film ★★☆☆☆ Extras ★☆☆☆☆

1988 **OUT NOW** DVD

JIMMY REARDON, BASED ON DIRECTOR William Richert's own coming-of-age misadventures, was ripped to shreds by the studio, who ditched his narration, the Elmer Bernstein score and all risqué bits that didn't make rising star River Phoenix look like a heartthrob. Richert fought back for 20 years, eventually releasing his own director's cut under a different title. Sadly, this isn't that but the original: a sweetly pretentious, censored, sexless sex comedy. Phoenix's charisma still burns through the cuts, but you'd do better to seek out the real deal. **Paul Bradshaw**

EXTRAS › **None**



BRIDE OF RE-ANIMATOR 18

Film ★★★☆☆ Extras ★★★☆☆

1989 **OUT NOW** Dual format

BASED ON THE UNCANNY WRITINGS OF HP Lovecraft, Brian Yuzna's sequel owes more to the era's splatter films, including his own *Society:* straight-faced, sniff-the-fart acting and imaginatively squishy FX. It finds Drs Herbert West (Jeffrey Combs) and Dan Cain (Bruce Abbott) bringing life to "dead-heads and no-bodies" as cop Claude Earl Jones investigates. It never quite reaches the delirium of part 1, but the hallucinatory climax has to be seen to be believed. The extras complete a more-than-competent package. **Matt Glasby**

EXTRAS › **Booklet** › **Commentaries** › **Comic** › **Featurettes** › **Deleted scenes**

Subscribe at www.totalfilm.com/subs



THE BITTER TEARS OF PETRA VON KANT 12 / THE MARRIAGE OF MARIA BRAUN 15

Films ★★★★☆ **Extras** N/A

1972/1979 **OUT NOW** Dual format

WITH A SHARED THEME OF TABOO relationships and devastating endings, this two-disc set is an accessible way into the provocative world of German director Rainer Werner Fassbinder. As fashion designer Petra (Margit Carstensen) falls in love with another woman, *Bitter Tears* is a pressure cooker of overflowing emotion. *Marriage* follows Maria (Hanna Schygulla) as she climbs the social ladder in post-war Germany: entertaining and a biting allegory of a nation recovering from trauma. **Stephen Puddicombe**

EXTRAS › ***Tears*: Commentary › Interview › Documentary | *Marriage*: Documentary › Interview › Featurette**



PINK STRING AND SEALING WAX U

Film ★★★☆☆ **Extras** ★★☆☆☆

1945 **OUT NOW** DVD, BD

FAMOUS FOR CLASSIC BLACK COMEDY *Kind Hearts And Coronets*, maverick director Robert Hamer's talent for dark material shows in his debut, a Victorian-set Ealing Studios melodrama in which adultery, death and blackmail are served up with relish in a Brighton pub. Brazen landlady Googie Withers deftly ignites a murder plot, entrapping young chemist Gordon Jackson with tuppenny whisky and womanly wiles. Mervyn Johns' self-righteous patriarch and his deceiving kids aren't quite as grabby. But Hamer has fun rubbing the God-fearing household up against the brassy bar-life. A covetable restoration, whose inky blacks and pearly interiors clean up nicely. **Kate Stables**

EXTRAS › **Interviews › Gallery**



WAKING LIFE 15

Film ★★★★☆ **Extras** ★★★★☆

2001 **OUT NOW** Dual format

A DECADE AFTER *SLACKER*, RICHARD Linklater revisited its philosophical walk-and-talk, with a twist. Here, as Wiley Wiggins' narrator realises he's in a dream, reality warps into lysergic animation. Shot live, then redrawn by rotoscoping, the result is – like *Boyhood* – a radical break with convention that makes the ordinary extraordinary. With its episodic editing further destabilised by the seasick, asynchronous visuals, it's as freeform as cinema gets. The non-stop intellectual debate, riffing on notions of free will, identity and progress, might exhaust some, but for those prepared to dig deep it's a joyous trip into Linklater's optimistic headspace. **Simon Kinnear**

EXTRAS › **Commentaries › Deleted scenes › Featurettes › Shorts**



EUREKA 18

Film ★★★☆☆ **Extras** ★★★☆☆

1983 **OUT NOW** Dual format

NIC ROEG HAS ALWAYS BEEN AN uneven director, and never more so than with this box-office flop, which swerves deliriously between great and terrible. Gene Hackman plays Jack McCann, a gold prospector who strikes it big in the Yukon. Two decades later he's living luxuriously on a Caribbean island, but his life feels empty: his wife's a lush and his incestuously adored daughter (Theresa Russell) has fallen for a mercenary wastrel (Rutger Hauer). Some powerful performances (especially Hackman's) and visual virtuosities collide head-on with heavy-handed symbolism and a final courtroom episode that's way overlong and torpedoed by pretentious dialogue. **Philip Kemp**

EXTRAS › **Interviews**



BATTLESTAR GALACTICA: THE MOVIE PG

Film ★★★☆☆ **Extras** ★☆☆☆☆

1978 **OUT NOW** DVD

IT MAY NOT HAVE THE CGI FINESSE OR the existential philosophising of the reboot, but nostalgic sci-fi fans will still find enjoyment in this two-hour TV pilot for the original series. Admittedly, it's mostly in Dirk Benedict's performance as charming rogue Starbuck, although the *Star Wars*-inspired space battle effects are impressive for the time too. The pacing is horrible, though, with stretches of inertia, and campy religious overtones. The special features on this release are hilariously outdated, with instructions on how to access "web links" via your DVD-ROM drive that now seem as old as the film itself. **Matt Looker**

EXTRAS › **Production notes › Profiles › Web links**



CULLODEN/ THE WAR GAME 12

Films ★★★★☆ **Extras** ★★★★☆

1964-65 **OUT NOW** DUAL FORMAT

A LONG-OVERDUE RELEASE FOR PETER Watkins' first two features, both stunning docudramas commissioned by the BBC. *Culloden* reconstructs the infamous battle of 1746 as if a camera crew were present, with the ill-led, ragged Scots, some as young as 13, obliterated by the entitled English. *The War Game*, meanwhile, posits a thermonuclear attack on English soil and chronicles the physical and psychological fallout. Both are ground-breaking, packet-fresh and burning with righteous anger, and *The War Game* terrifies even now – it's easy to see why the BBC banned it for 20 years. **Jamie Graham**

EXTRAS › **Commentaries › Featurettes › Interviews**



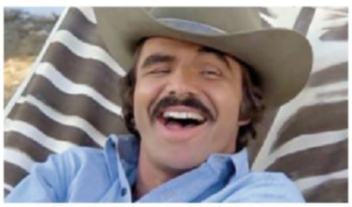
THREE DAYS OF THE CONDOR 15

Film ★★★★☆ **Extras** ★★★☆☆

1975 **OUT NOW** Dual format

IN ONE OF HOLLYWOOD'S DEFINITIVE conspiracy thrillers, Robert Redford is CIA analyst Joe Turner, codename Condor, on the run after surviving a hit by renegade spooks. Director Sydney Pollack plays a satisfyingly long game, achieving tension via watchful lensing and cerebral set-pieces; Max Von Sydow's suave, practical assassin symbolises the classiness. While Redford's love affair with hostage-turned-helper Faye Dunaway is far-fetched, the spy-jinks retain a frisson of plausibility. Though made in the wake of Watergate, its jaundiced vision of furtive foreign policy and media manipulation is still worryingly pertinent. **Simon Kinnear**

EXTRAS › **Booklet › Video essay › Documentary**



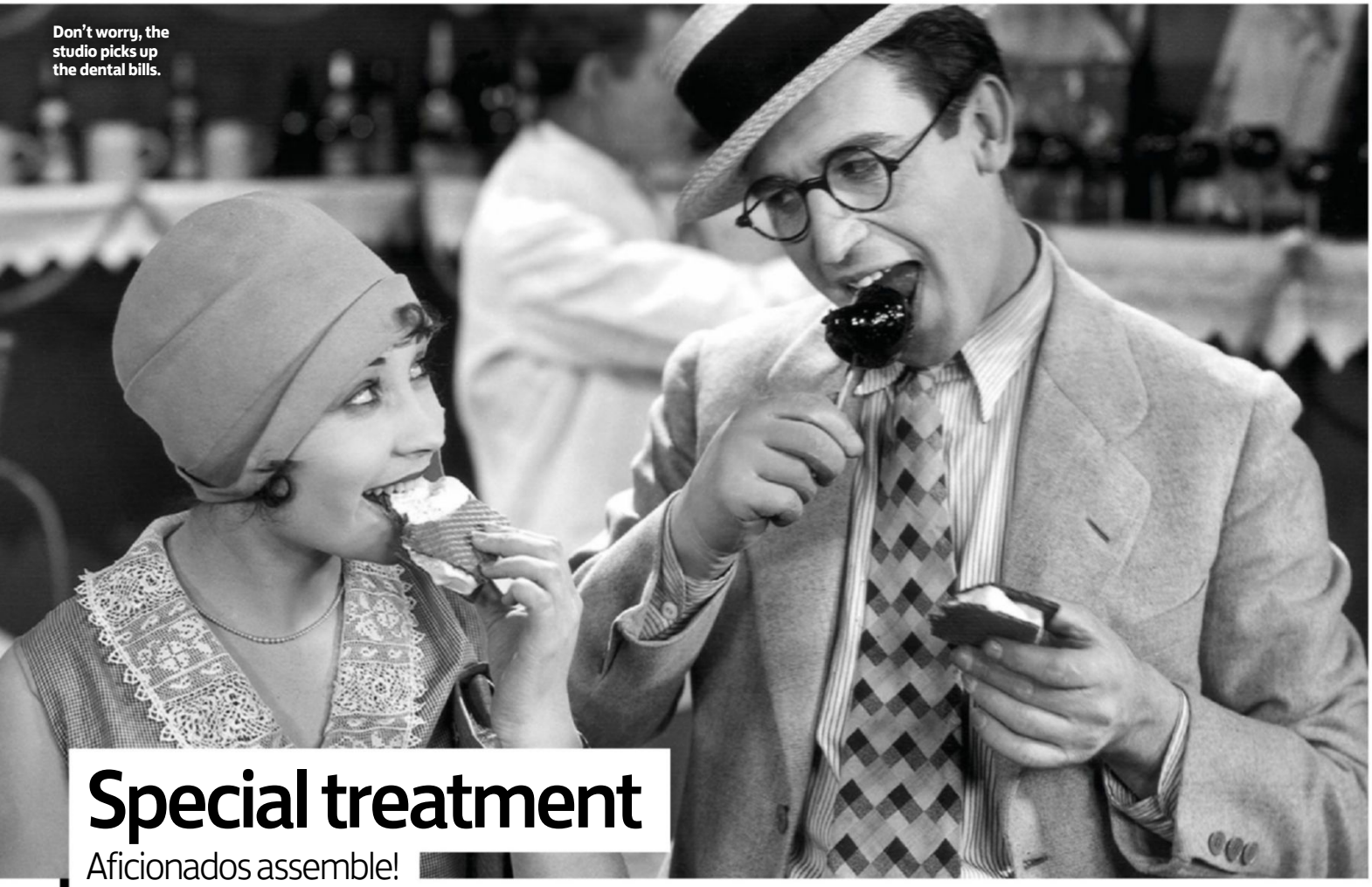
SMOKEY AND THE BANDIT PG

Film ★★★★☆ **Extras** ★☆☆☆☆

1977 **OUT NOW** DVD

NEARLY 40 YEARS SINCE GOOD OL' Burt Reynolds first showed us his total lack of respect for the law, this bootleggin', bumper-smashin' road-eo movie has still stayed pretty fresh. The credit is obviously due to Reynolds' macho screen magnetism, his quickfire chemistry with co-star Sally Field, and a script that allows no room for stalling, for cars or gags. Even secondary star Jerry Reed's banjo-twanging soundtrack feels more fun than it has any right to. This vanilla-disc re-release is a disappointing purchase, though, with someone apparently making off with the slim haul of special features that have been available elsewhere. **Matt Looker**

EXTRAS › **None**



Don't worry, the studio picks up the dental bills.

Special treatment

Aficionados assemble!

THE CRITERION COLLECTION 15

Films ★★★★★ Extras ★★★★★

1928-1982 **OUT NOW** BD (INDIVIDUALLY)



UNTIL NOW, THE ONLY WAY OF watching a Criterion Edition disc in the UK has been to splash out on a fancy-pants multi-region Blu-Ray player. While it's almost been worth buying the American editions just to look at the gorgeous cover artwork, the range is finally launching in the UK.

Criterion has built a reputation for packaging up the best prints and extras available on their discs. Delivering landmark releases of films like *Brazil*, *Ace In The Hole*, *Fear And Loathing In Las Vegas*, *The Red Shoes*, *M* and *Tokyo Story* – with all of the above making our puny 'normal' versions look like they came from Poundland.

But all that's (hopefully) to come. For now, Criterion UK's launch line-up comprises six other essential titles that do a great job of representing the collection's commitment to defining moments of world cinema. First up is the undisputed gem of the new range – Harold Lloyd's raucous and *rare* 1928 classic *Speedy*. The first Hollywood movie to shoot car chases and stunts on the streets of downtown New York (Lloyd hid his camera in laundry baskets so the crowds wouldn't gawp), it's as much a slice of social history as it is one of silent cinema's finest comedies. Spruced up with a 4K restoration, Carl Davis' 1992 score and a package of extras that includes shorts, docs, deleted scenes and a set of home movies narrated by Lloyd's granddaughter, it's a monumental release for a film that hasn't been available in any format since VHS.

The rest of the selection is just as impeccably curated – and just as bulky with special features. Arguably one of the best films of the '30s, *It Happened One Night* (1934) comes with a host of Frank Capra goodies (including his rare first short) and an uncompressed audio track to sharpen up the paper-cut dialogue – something that also lifts *Only Angels Have Wings* (1939). Completely transformed from the previous crusty prints kicking around on out-of-print DVDs, Howard Hawks' swoony South American blockbuster sizzles in 4K. And it's as easy on the ear as ever, thanks to the delicious verbal sparring between Cary Grant's hotshot flyboy and Jean Arthur and Rita Hayworth.

Skipping a few decades, Roman Polanski's *The Tragedy Of Macbeth* (1971) looks even more brutal on Blu-Ray in a director-approved restoration. While the Maysles brothers' stunning documentary *Grey Gardens* (1976) – about Jackie O's society gal-pals who find themselves squatting in the Hamptons – arrives with an entire sequel hidden in the extras. And last but not least, Sydney Pollack's cross-dressing classic *Tootsie* (1982). A film that matches *Speedy* for envelope-pushing, it more than earns its place in the first UK wave of a connoisseurs' collection that promises much, much more to come.

Paul Bradshaw

EXTRAS › **Commentaries** › **Documentaries** › **Featurettes** › **Essays**

Subscribe at www.totalfilm.com/subs



Not so much a beauty therapist as someone in need of therapy...

Murder most playful

New start, fresh peaks. A return to savour...

FARGO SEASON 2 15

Show ★★★★☆ Extras N/A

2015 **OUT NOW** DVD, DIGITAL HD



HECK. JUST... HECK. CREATOR Noah Hawley's beautifully crafted anthology TV homage to the Coen Bros' Minnesota murder masterpiece hits new heights with this start-afresh stunner.

Surpassing even the vicious, deadpan thrills of Lorne and Lester's murderous spree in the first season, this outing sets a new cast loose in a bloody '70s range war between dysfunctional Fargo crime family the Gerhardts, and the Kansas City mafia. Constantly confounding your expectations – as when small-town couple Ed and Peggy Blumquist accidentally kill a Gerhardt son, and both sides swiftly mistake Ed for contract killer The Butcher – the storytelling is dark, deft and split-screen playful.

Astonishingly violent (there's a meat grinder sequence rivalling the Coens' famous wood-chipper), the 10, wide-roaming episodes are blackly comic, with Nick Offerman's tipsy, grandstanding lawyer a delight. Yet there's a fat streak of melancholy and mysticism too, as the show weaves cancer and Albert Camus, family betrayals and flying saucers around the shotgun standoffs.

With a bulging piñata of plots, and a bigger cast than season 1's psychos-v-police quartet, characters are less detailed. But Patrick Wilson's dogged policeman Lou, unfazed by the "bodies stacked till they reached the second floor", is excellent, exceeded only by the blundering Blumquists, a hilariously stolid Jesse Plemons and sweetly selfish Kirsten Dunst. Resist any temptation to gorge (this isn't boxset binge fare): the several stand-out episodes include a motel massacre, a Ronald Reagan roadshow, and a Western-style precinct siege, basically mini-movies that demand to be savoured. **Kate Stables**

EXTRAS › **Commercial** › **Commentary** › **Conversation** › **Documentary**



GRACE AND FRANKIE SEASON 1 15

Show ★★★★☆ Extras ★☆☆☆☆

2015 **OUT NOW** DVD

THOUGH SHOT LIKE A NANCY MEYERS romcom, this Netflix original series is more than just *Something's Gotta Give 2*. Reuniting *9 To 5* co-stars Jane Fonda and Lily Tomlin after 35 years, *Grace And Frankie* sees the prickly pair forced into cohabitation when their husbands (Martin Sheen, Sam Waterston) leave them – for each other. G&F face OAP dating, homemade lube and the 'net in a gently funny dramedy that benefits from Tomlin's reliably spiky persona: as flower-powered Frankie, she adds some much-needed edge. **Josh Winning**

EXTRAS › **None**



HEROES REBORN 15

Show ★★☆☆☆ Extras ★★★☆☆

2015-16 **OUT 9 MAY** DVD, BD

WITH HAYDEN PANETTIERE BUSY IN *Nashville* and Zachary Quinto lost to *Star Trek*, this stab at rebooting *Heroes* was on shaky ground from the off, relying on such B-list returnees as Jack Coleman, Greg Grunberg and Masi Oka. It's the newbies, alas, who really let the side down, their dopey abilities – the power to enter a videogame? – making Tim Kring's *X-Men* wannabe look as thin on ideas as it is full of shonky FX. The couple who go on an 'Evo' killing spree have the right idea in a show whose cancellation is inevitable. **Neil Smith**

EXTRAS › **Deleted scenes** › **Featurette** › **Webisodes**



BLOODLINE SEASON 1 15

Show ★★★☆☆ Extras ★☆☆☆☆

2015 **OUT NOW** DVD

THIS HANDSOME, SLOW-BURN SERIES, in which dysfunctional Rayburn family uncover shadowy secrets in the sunny Florida Keys, blends a family-saga vibe with a distinctly noirish twist. It's from the *Damages* people, so when black sheep brother Ben Mendelsohn bursts back into the family hotel business, the twisty, two-time-frame storyline is less a 'whodunit' than a 'whodidnt'. Gorgeous locations, hard-drinking hijinks and fine work by Mendelsohn and Kyle Chandler (tarnishing that Coach Taylor halo) suck you in like a Florida rip tide. The extras are slim, though. **Kate Stables**

EXTRAS › **Deleted scenes**



TRAPPED SERIES 1 15

Show ★★★☆☆ Extras ★★☆☆☆

2016 **OUT NOW** DVD, BD

SELLING ITSELF AS AN ICELANDIC answer to *The Killing*, *Trapped* is slower and less interesting. Still, Ólafur Darri Ólafsson (*The Deep*) is an engaging, bear-like lead, his dishevelled detective shambling from one crisis to another as his town's beset by snowstorms, warring land developers and a murderer who dumps limbless victims into the freezing waters of Seyðisfjörður. Though it gets tangled in lethargic subplots (an entire episode revolves around a numbingly uneventful avalanche rescue), *Trapped* fosters an impressive paranoid mood and rewards the patient. **Josh Winning**

EXTRAS › **Making Of**



TV

Blind justice

Crimes and Punishment in the Elektra-fying second season...

DAREDEVIL SEASON 2 18

Show ★★★★☆

OUT NOW NETFLIX

HOW DO YOU IMPROVE upon the finest season of superhero telly ever made? The answer is, you don't. Or rather, you can't. But *Daredevil*'s second swing of the billy club gives its astonishing debut year an almighty run for its money.

It's all change behind the scenes as season 1 scribes Doug Petrie and Marco Ramirez step in for showrunner Steven S. DeKnight (recently recruited for directing duties on *Pacific Rim 2*). The result is a season that, for better or worse, further embraces its comic-book origins with ripe, speech-bubble-worthy dialogue, increasingly fantastical plot elements and less of a laser-like focus on the petty-crime ridden streets of Hell's Kitchen.

In Wilson Fisk, *Daredevil* boasted the most nuanced and compelling villain in the MCU. But with the Kingpin out of the picture, Petrie and Ramirez pull out the big guns – not only perennial supporting player Elektra Natchios, but Frank Castle, a.k.a. The Punisher. Picking up about six months after Matt Murdock's first spate of costumed crime fighting, season 2 eschews another slow burn in favour of a zero-to-60 opening with the Punisher cutting a corpse-strewn path through the city's drug-peddling gangs. Elektra, meanwhile, arrives back in Matt's life with her own agenda – an investigation into dodgy dealings at her father's energy company that proves to have far-reaching consequences tied to both their pasts.

Man with arrears

Jon Bernthal's Frank Castle is, quite frankly (no pun intended), the definitive screen Punisher. Brimming with broiling rage and prone to explosions of wincingly brutal violence, Bernthal more than delivers on Castle's animalistic side. He also successfully elicits sympathy with a tragic backstory that, for once, bleeds with heartbreaking pathos rather than simply feeling like an excuse for a rampage. Spin-off series immediately, please.

Elektra fares almost as well. *GI Joe*'s Élodie Yung makes for an enchanting crimson assassin, one who injects a sense

Subscribe at www.totalfilm.com/subs



Gut punch: Elektra (Élodie Yung) meets Stick (Scott Glenn), while (right) Matt Murdock (Charlie Cox) confers with the Kingpin (Vincent D'Onofrio), Foggy (Elden Henson) is on the job, and The Punisher (Jon Bernthal) is on the streets (below).







'Season 2 eschews another slow burn in favour of a zero-to-60 opening with the Punisher cutting a corpse-strewn path through the city's drug gangs'

of mischief back into the character after Jennifer Garner's mopey big-screen incarnation. She's convincingly kick-ass, her relationship with Matt is disarmingly heartfelt, and one episode which sees the pair dressed to the nines pulling off a heist is huge fun. Charlie Cox once again does an effortlessly brilliant job as the vulnerable vigilante, while Karen (Deborah Ann Woll) and Foggy (Elden Henson) get their own subplots, with Karen trying her hand at journalism and Foggy coming into his own during a high-profile trial. They feel a little more superfluous to events than in the previous year, where Nelson and Murdock were integral to taking Fisk down, but they're still wonderful characters to be in the company of.

If season 1 was about Matt Murdock becoming a hero, season 2 is all about what it means to be a hero. At the big-picture level it pulls the same trick of having its hero and villain(s) effectively fighting for the same thing but with wildly different means of getting the job done – namely Matt's steadfast refusal to murder anyone compared to the Punisher's and Elektra's remorseless bloodshed. It bludgeons viewers with its message, but it's still an effective dramatic device.

Fights without peer

Rampant monologuing can be a fairly common occurrence as a result, but one thing *Daredevil* still does spectacularly well is action. Matt, Frank and Elektra each have a distinct style, which says more about their characters than pages of dialogue ever could; it's difficult to think of a film, let alone another TV show, that does fight scenes so deeply rooted in character better. The standout sequences include Daredevil dismantling a gang of bikers in a stairwell and a primally violent sequence where the Punisher goes full *Oldboy* on a corridor full of crims with nothing more than his bare hands. Admittedly, action fatigue does set in a little towards the end of the season, as Matt and Elektra take on their umpteenth group of somersaulting ninjas. But when even the likes of *Batman V Superman* can't top a TV show in terms of fist-flinging action, it feels churlish to nitpick.

One blindingly obvious late twist aside, the season's only major problem is structural. Taken individually, the Punisher and Elektra arcs are both supremely satisfying, but the lack of any meaningful crossover between their storylines can leave it feeling like two separate seasons smashed together.

It doesn't help that the season is effectively split into chapters, either, with the first third dedicated to the Punisher, the second to Elektra and the third to something else entirely. But even these structural issues are easy to forgive in a show built for binge-watching in the shortest amount of time that sleep and loo breaks will allow, meaning you're never waiting too long for MIA characters to show up. And both story arcs do grow organically from season 1, making this a rewarding piece of longform storytelling.

With season 3 a certainty, a *Punisher* spin-off a no-brainer and *The Defenders* still to come, fans of the Man Without Fear have nothing to be afraid of.

Jordan Farley

SEE THIS IF YOU LIKED...

THE DARK KNIGHT RISES (2012)
Like *DD*'s second season, it has a punchy protagonist, a kick-ass chick and a predecessor that can't be topped.

ARROW SEASON 1 (2012)
The first season of the Emerald Archer's dark and gritty show is tonally similar to *DD*, though nowhere near as successful.

PUNISHER: WAR ZONE (2008)
Lexi Alexander's *Punisher* reboot is a cartoonishly violent take on Frank Castle and fantastic fun in bursts.



Extras

The other stuff we're excited about this month...

THE WITCH

SOUNDTRACK **OUT NOW**



Mark Korven's creaking score is practically an unseen character in Robert Eggers' scare-story, as woodsy as the forest and its murky terrors. Korven deepens his spell by using unusual instruments – is that a nyckelharpa, or are you just pleased to scare me? – so you're never quite sure what you're hearing. But the tight-wound strings, fraught choir and shriek-y tension of 'The Goat & The Mayhem' make one thing sure: this top-grade scoring is the stuff of nightmares.

CULT CINEMA: AN ARROW VIDEO COMPANION



BOOK **OUT NOW**

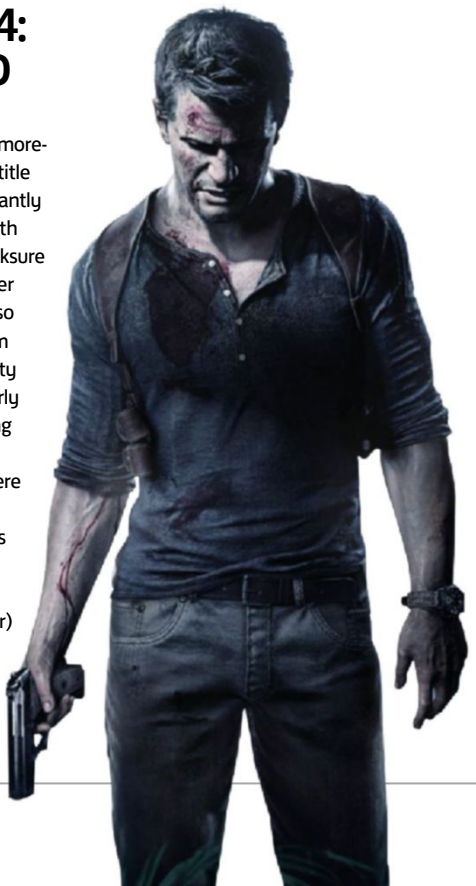
After Ben (*High-Rise*) Wheatley's intro, Anthony Neild's broad-church of a book combines 20 essays from cult movie distributor Arrow's DVD releases with 10 specially commissioned pieces. The dearth of pictures is bizarre, but the writing is smart: among others, Caelum Vatnsdal gives an appreciative guide to David Cronenberg's early works and Tim Lucas writes beautifully on Roger Corman's *The Fall Of The House Of Usher*, revelling in its "sense of contaminated earth, corrupted lives and imminent doom".

UNCHARTED 4: A THIEF'S END

GAME **OUT 10 MAY**



As that none-more-definitive subtitle makes abundantly clear, the fourth outing for cocksure treasure seeker Nathan Drake is his last. It's also the final *Uncharted* game from revered series creators Naughty Dog, dragging Drake out of early retirement in search of the long lost pirate colony Libertalia. Previous *Uncharted* games were generation-defining technical marvels bolstered by gaming's best writing, and part four is set to repeat the trick with vastly larger (and even prettier) environments providing the backdrop for another rollicking pulp adventure story starring a genuinely likeable cast of characters.



TALKING GROOT

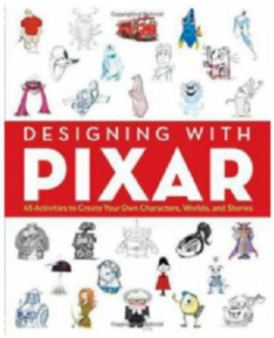
TOYS **OUT NOW**



At last, the cross between the MCU and Jeremy Corbyn we've been waiting for. Become a tree-hugger with the corduroy incarnation of Groot, who sports lovable mournful eyes, a wistful half-smile and a sticker boasting "I talk!". Toy Groot doesn't talk much, but his subtle twists in inflection make every word count: to our ears, his "I am Groots" sounded – among other things – variously proud, chastened, quizzical and slightly in need of a toilet.

DESIGNING WITH PIXAR

BOOK **OUT 10 MAY**



Kids or anyone who ever enjoyed drawing daft 'taches on magazine portraits will have fun with this interactive drawing book. Introduced by John Lasseter and featuring 45 activities, *Designing With Pixar* invites you to populate reef-worlds, offend Edna Mode by inking cheap specs on to her face, and redesign Rosie the spider. Alternatively, in the back section, create your own Pixar-verse mash-ups: have Woody and *Brave*'s Fergus visit The Incredibles, or Anton Ego served by (or eaten by) a monster.

Subscribe at www.totalfilm.com/subs

TOTAL FILM competition



WIN! A 32-INCH LED TV WITH RATTER!

In our hyper-connected world, what happens when the computer we spend all our time looking at starts looking back at us? Personally we'd change out of our dressing gowns and have a wash a bit more sharpish, but the situation is even more worrying for Ashley Benson (*Pretty Little Liars, Spring Breakers, Pixels*) in Branden Kramer's cyber-thriller *Ratter*.

Benson stars as Emma, a grad student new to New York whose digital world is hacked into by a tech-wise stalker intent on doing worse than making snide comments about her playlists. As Emma's sense of security is threatened, can she disconnect herself from the digi-screen's roaming voyeuristic eye?

Shot from the stalker's point of view, Kramer's debut feature co-stars Matt McGorry (*How To Get Away With Murder, Orange Is The New Black*) and Rebecca Naomi Jones (*Lovesick, Mistress America*). An official selection at 2015's Los Angeles and Slamdance Film Festivals, *Ratter* is available for download right now, or on DVD, which also includes three deleted scenes.

To celebrate the release, we're offering one lucky reader the chance to win a 32-inch LED TV plus *Ratter* on DVD. Five runners-up will receive a copy of the movie. For a chance to win, visit **www.futurecompetitions.com/TF246** and answer the following question:

***Who plays the character that Ashley Benson's videogame likeness marries at the climax of* Pixels?**

A *Tom Hanks*
B *James Franco*
C *Josh Gad*

TO ENTER ONLINE HEAD TO WWW.FUTURECOMPETITIONS.COM/TF246

TERMS & CONDITIONS You can enter this competition at any time between 6 May and 3 June 2016 by entering online at www.futurecompetitions.com/TF246. By taking part in the competition you agree to the Competition Rules, which are summarised below but can be viewed in full at www.futureplc.com/competition-rules. By entering you confirm you are happy to receive details of future offers and promotions from Future Publishing Ltd and carefully selected third parties. If you do not want to receive information relating to future offers and promotions, follow the instructions online. Competition helpline number 01225 442244. Late or incomplete entries will be disqualified. Entries must be submitted by an individual (not via any agency or similar) and, unless otherwise stated, are limited to one per household. The Company reserves the right in its sole discretion to substitute any prize with cash or a prize of comparable value. Unless otherwise stated, the Competition is open to all GB residents of 18 years and over, except employees of Future Publishing (including freelancers) and any party involved in the competition or their households. By entering a Competition you give permission to use your name, likeness and personal information in connection with the Competition and for promotional purposes. If you are a winner, you may have to provide additional information. Details of winners will be available on request within three months of the closing date. If you are a winner, receipt by you of any prize is conditional upon you complying with (amongst other things) the Competition Rules. You acknowledge and agree that neither the Company nor any associated third parties shall have any liability to you in connection with your use and/or possession of your prize.

ON DEMAND

The pick of the films and shows to stream and download this month...



Catch up with Rose Byrne, Seth Rogen and Zac Efron's eye-watering six-pack as Netflix has *Bad Neighbours* (2014, ★★★★ – in US-speak just *Neighbors*) around from 8 May. If your appetite for pec-tacular bro-vs-bro action is unsated, revisit *Gladiator* (2000, ★★★★★ also Netflix) from 18 May.

Rucks rule on Amazon Prime too. *The Raid 2* (2014, ★★★★★, arriving 11 May) begins surprisingly quietly and then unleashes the apocalypse. Much the same is true for the talon-tearing *Legend Of The Guardians: The Owls Of Ga'Hoole* (2010, ★★, 12 May), Zack Snyder's strangely brutal, strangely boring idea of a kids' movie. Snyder's ridiculously fun *300* (2007, ★★★) hits Prime on 19 May in a deluge of blood, preceded on 15 May by Eva Green stealing every scene in the sequel, *300: Rise Of An Empire* (2014, ★★★).

If you're of a gentler bent, *TF* FrightFest winner *Nina Forever* (2015, ★★★★) tackles grief with emotional intelligence on Prime from 31 May. Meanwhile, on Sky Movies On Demand, Arnold Schwarzenegger grapples manfully with emotion as his daughter is slowly *Walking Dead*-ified in *Maggie* (2015, ★★★) from 6 May.

For a pick-up afterwards, try surprisingly deadpan coming-of-age geek-com *Dope* (2015, ★★★★) on Sky from 27 May. Or wince at other folks' sexual disasters in Judd Apatow's Amy Schumer vehicle *Trainwreck* (2015, ★★★★, Sky from 20 May): its Ezra Miller cameo is even funnier than his pop-up in *Batman V Superman*.



MEET YOUR FAVOURITE STARS AT ROGUE EVENTS CONVENTIONS



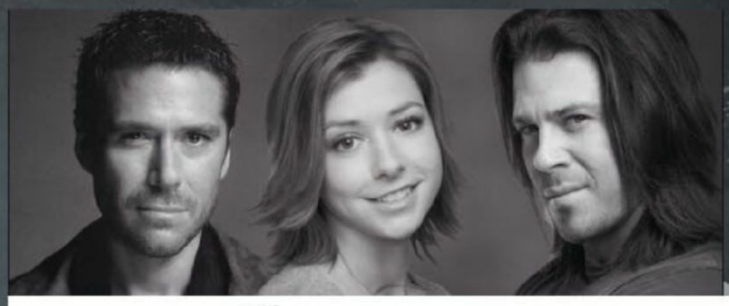
THE CITY OF HEROES #2

Heroes from Comic Book adaptations in TV Shows

13th – 15th May 2016

Hilton Birmingham Metropole Hotel

Stephen Amell & John Barrowman, Colton Haynes, Emily Bett Rickards, Danielle Panabaker, David Ramsey, Katie Cassidy, Peyton List, Amy Gumenick, Tom Cavanagh, Jason Momoa, Keiynan Lonsdale ... and more tba.



Prophecy

Buffy the Vampire Slayer & Angel the Series

17th – 19th June 2016

Hilton Birmingham Metropole Hotel

Alyson Hannigan & Alexis Denisof, Anthony Stewart Head, Christian Kane, Tom Lenk, Stephanie Romanov ... and more tba.



INSURGENCE 8

The Vampire Diaries & The Originals

10th – 12th June 2016

Hilton Birmingham Metropole Hotel

Paul Wesley & Ian Somerhalder, Phoebe Tonkin, Charles Michael Davis, Matt Davis, Shaun Sipos, Chase Coleman ... and more tba.



WOLFS BANE 4

Teen Wolf

16th – 18th September 2016

Renaissance London Heathrow Hotel

Gage Golightly, Ryan Kelly, Adam Fristoe, Stephen Lunsford ... and more tba.

All actors appear subject to work commitment.

Find us online at

/rogueevents

ROGUE EVENTS

+++ Tickets available at rogueevent.co.uk +++ Adults: £112.00 +++ Children £77.00 +++



RANT

Is it just me?

...or is Unbreakable still the superhero film to beat? *asks Hugh Langley*

'Shyamalan's true masterpiece focuses on building characters, not universes'

CAST YOUR MIND BACK TO the year 2000: Batnipples had killed Batman's movie career, Hollywood began an era of cheaper special effects, and while Bryan Singer was trying to resuscitate the superhero genre with *X-Men*, M. Night Shyamalan was tearing it apart.

Unbreakable, his follow-up to *The Sixth Sense*, was released under the guise of a psychological thriller but turned out to be a brilliant and earnest meditation on what it means to be extraordinary. It had nothing to prove at a time when comic-book heroes were largely considered jokes, but 16 years later it remains the genre's Übermensch.

Unbreakable does two things excellently: it deconstructs comic-book culture and it presents the traditional superhero story in distilled form, no spandex or bloated fight scenes in sight. Avoiding such conventions lets the film weave in superhero mythology in more interesting ways, right up to a final showdown that trades face pummelling for hard-hitting conversation.

Shyamalan understood that to make a good superhero movie fly you have to keep its characters grounded. Christopher Nolan would have the same realisation years later, but even his *Batman* trilogy falls into many traps *Unbreakable* studiously avoids. The relationship between Batman and the Joker gives *The Dark Knight* its clout, but it's a dynamic *Unbreakable* explored first – "We're on the same curve," Samuel L. Jackson's villain Elijah Price tells hero David Dunn, "just on opposite ends" – and more acutely.

Meanwhile *Superman*, often held up as a peak of the genre, can't take itself seriously enough to make Clark Kent interesting, while *Avengers Assemble* is hamstrung by overcooked action and an overstuffed cast. *Unbreakable* delivers a climactic battle more powerful than Whedon's ensemble could muster, and with a fraction of the effort.

The fact is, superheroes too often become boring after Act One, whether that's watching Tony Stark build his shonky first Iron Man armour or seeing Uncle Ben die for the 100th time. When the supersuits come on, we lose focus on the people beneath. Sam Raimi's uneven *Darkman* understood this better, but ultimately mutated into a monster movie.

Unbreakable keeps its sights on what we care most about: David Dunn's journey is a struggle we believe in. He wears his powers as a sodden, heavy cloak, and even his moments of great revelation are measured; he is identifiably human from start to finish. At the same time, we get a nemesis whose motivations have such a twisted logic that he's unnervingly relatable.

Unbreakable's only major flaw is that it was ahead of its time, unaware that Hollywood would soon catch a chronic case of superhero fever. But unlike the onslaught of Marvel and DC movies to come, Shyamalan's true masterpiece focuses on building characters, not universes. The fact that it manages to coax a rare nuanced performance from Bruce Willis is just the cherry on top. Or is it just me?



Share your reaction at www.gamesradar.com/totalfilm or on Facebook and Twitter.

OFFICE-OMETER

The *TF* staff verdict is in!



LAST MONTH...

In TF245, Matt Glasby argued that actors shouldn't bother with accents. You respond...

BIJOY RAGNAROK KEISHAM
They should.

WAYNE SHIELDS
Doesn't bother me. *Enemy At The Gates* and *Valkyrie* didn't bother at all with accents and were still excellent.

CIAN RYAN
I think the best avoidance of accents is in *Amadeus*. Very natural, and you forget about the geography very fast.

CHRIS SLACK
Statham: master of accents.

CHARLES F. STREBLER
I can never understand in movies why Germans speak to each other in English but with German accents.

KYLE DRUBEK
Hugh Laurie nailed American.

Anthony Hopkins nailed regional NZ. Guess it all depends on the actor.

ANDY COLGAN
It's tougher if you're a star, I think. Harrison Ford's accent in *K-19* might've been more



agreeable if we hadn't been so used to his gruff American persona in so many other films.

MIKE SOMERS
It has to be consistent. You can't have some attempting accents and others not bothering.



Now do you believe the aliens are unfriendly...?

World at war

INDEPENDENCE DAY | Burning down the house...

ROLAND EMMERICH AND DEAN Devlin's alien attack movie takes US flag-waving to new extremes. Taking place over the Fourth Of July weekend, when America celebrates first kicking invader ass – albeit English rather than extra-terrestrial – it stars Bill Pullman as the dashing President, and features a money shot to make patriots quake...



1 Alien spaceships the size of cities hover above the world's major landmarks, naturally including the White House in Washington, D.C.



2 The city is in chaos, the streets gridlocked with cars (and we're not just talking the usual rush hour traffic). Stunned citizens stare as the spaceships' bellies open up to reveal huge laser weapons.



3 As the White House is evacuated, the President's retinue boards Air Force One. Maverick, troubled, but inevitably not really crazy scientist Jeff Goldblum counts down to...



4 KA-BOOM! The White House spectacularly explodes into fiery shards, taking a helicopter – and about half of Washington – down with it.



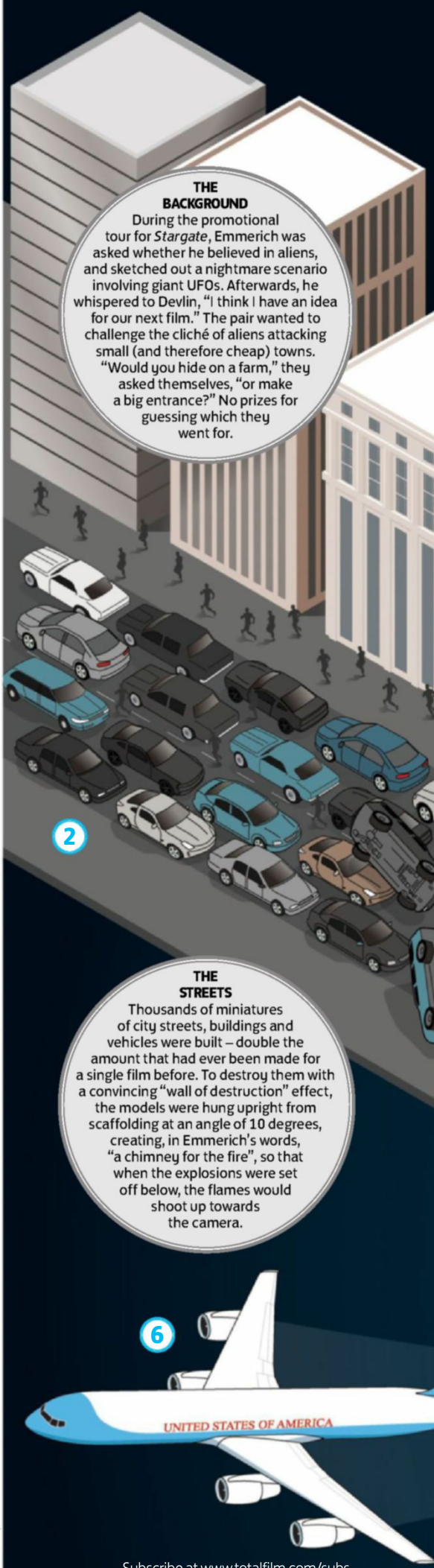
5 Devastation ensues. Cars are ripped from the roads like toys, bodies are hurled into the air and sirens scream. Five years before 9/11, it's a shocking vision of terror on American soil.



6 Air Force One, carrying its precious cargo, rises like some kind of unlikely phoenix through the flames, just escaping obliteration. Your move, Earth!

Matt Glasby

***Independence Day* is available on DVD, BD and Digital HD now.**



Subscribe at www.totalfilm.com/subs



THE PREP
Warner Bros owned the title "Independence Day", so the production was nicknamed *ID4*. Emmerich and Devlin added in the line, "Today, we celebrate our Independence Day!" to persuade 20th Century Fox to try harder to get the rights. The filmmakers also showed the script to the army, hoping to be able to use genuine vehicles and costumes. However, the army would agree only if they dropped all references to Area 51. They refused.

THE SFX
More than 3,000 special effects shots were created for the film, most accomplished at Howard Hughes' former private airport in California. For example, the street scenes required six units to shoot. Live-action shots of stuntmen fleeing the concussion wave were composited with a CG fireball and blue-screen shots of flying debris. "It's very complicated," said associate producer Peter Winther, "but if you get it right, it looks fantastic."

THE REALISM
To capture all the detail, the filmmakers used the tried-and-tested slow-motion technique: the White House explosion was shot at 300 frames per second (rather than the usual 24), and slowed down until it looked natural to the human eye, stretching a one-second shot to eight in the finished film. If anything, it worked too well. Emmerich had to re-edit the scene so that audiences could clearly see the President and co actually escaping the explosion.

THE MODEL
Made from thousands of individually moulded plaster elements but standing just 5ft tall, the 1:24 scale model of the White House was detailed enough to look completely convincing with cameras positioned mere metres away. "All of a sudden, this particular miniature is very near and dear to our hearts because it's got such wonderful detail," said visual effects director Bob Hurrie. "I don't know if I really wanna blow it up or not..."

THE EXPLOSION
Requiring 40 charges, and unfolding in front of nine unmanned cameras, the detonation took a week to plan. "This model probably costs in excess of $50,000 and I get one shot at it!" complained miniature pyrotechnics supervisor Joseph Viskocil. Emmerich has destroyed the White House three times on screen: here in *Independence Day*, in *2012* (2009), and in *White House Down* (2013). In *The Day After Tomorrow* (2004) he settled for freezing it instead.

THE CAMPAIGN
Among the litter of teasers, a trailer for the film was aired during Super Bowl XX (the most expensive advertising slot in the schedules each year, costing Fox a whopping $1.3m). It paid off at the box office, where the film made $817m. It was also screened for President Bill Clinton at the White House. "If we were visited [*by aliens*] someday I wouldn't be surprised," he said later. "I just hope it's not like *Independence Day*..."

ILLUSTRATION BY JASON PICKERSGILL/ACUTE GRAPHICS

60 SECOND SCREENPLAY



TF saves you a night out every month. This issue: we flatten Batman V Superman: Dawn Of Justice...



SPOILER ALERT!

FADE IN:

EXT: THE GOTHAM VUE, YEARS AGO
Not for the first time, Batman's family go to the cinema by mistake.

BAT-MOM
Aargh! It's slay-ja vu all over again!

BAT-DAD
Where's my dialogue? The guy in the Nolan film got a whole bit about a monorail!

INT: GRATUITOUS BUBBLE BATH, PRESENT DAY
HENRY CAVILL romances girlfriend AMY ADAMS by hurling his alarmingly powerful alien body at her like a meteorite off a diving board.

HENRY CAVILL
Der Der Der-Der… Loo-fah Man!

AMY ADAMS
Hmm… work-soiled clothing, so sexy…

HENRY CAVILL
We have so much in common – we both do lots of flying and never write anything.

INT: BAT-FLECK CAVE
After a long day carving the word 'kapow!' into litter louts' foreheads with a Stanley knife, BEN AFFLECK unwinds with a rant about Superman.

BEN AFFLECK
If we believe there's an even one per cent chance that he's even 50 per cent capable of destroying 17 per cent of like, stuff, then we have to be almost certainly certain about not liking it!

JEREMY IRONS
Um... shall I put dinner on?

The film segues into an hour of imaginary bollocks, as a break from actual-plot bollocks. BEN dreams the sequel to *Sucker Punch* but with insect stormtroopers instead of girls in sailor outfits. HENRY imagines KEVIN COSTNER bothering rocks and reminiscing about that one time he drowned the neighbours.

JESSE EISENBERG
My inexplicable plan is falling haphazardly into place! None of these fools knows what I'm up to! Least of all the scriptwriters!

GAL GADOT
Who am I? I am Wander Woman, destined to mosey from one soiree to another modelling posh frocks.

BEN preps for the big fight by doing pull-ups with a wrecking ball hooked to his nethers.

LEX LUTHOR
At last! It's on! Day versus night! Young grumpy bloke versus older grumpy bloke!

BEN confronts HENRY dressed as UNFUNNY LEGO BATMAN. HANS ZIMMER amps up the music by air-dropping a baby elephant onto a piano.

BEN AFFLECK
Do you bleed? You will! You will bleed your own blood! What's that? "Mom"? Hey, Mom was my mother's name too! Aww, put it there, big guy! When you've come out of your kryptonite-induced coma.

Meanwhile, GAL finds the teaser poster for her own movie and watches trailers for Extra-Fast Boy, Sort-Of RoboCop and Captain Speedos.

JESSE EISENBERG
Snigger! Annoying tic! Random 'hmm'! I've just downloaded a big monster from Peter Jackson's bin!

AMY ADAMS
I'm going to do some shock faces for Zack to edit in willy-nilly!

HENRY drags the beast into space, risking all to save Earth. BEN burns a man alive.

BEN AFFLECK
Not sure they'll be turning that scene into a Duplo set any time soon…

Finally, GAL pitches up with the Lasso Of Truth and the Guitar Of Twanginess. Instead of throwing the Kryptonite weapon, HENRY takes it to the lethal creature, and thus dies from not knowing how spears work.

EXT: SUPER-FUNERAL

BEN AFFLECK
We can do better. We have to. Understatement of the year, amirite? Help me find the others like you.

GAL GADOT
You better be talking about Iron Man and co or I'm going back to swanning round galleries! Hey, did you hear something from one of the graves?

BEN AFFLECK
Only the sound of Christopher Reeve spinning in his…

FIN

NEXT ISSUE: CAPTAIN AMERICA: CIVIL WAR

WORDS: MATTHEW LEYLAND

COMING NEXT ISSUE... ON SALE 3 JUNE

New look! New features! Newness everywhere!

DC's anti-heroes assemble! It's the dawn of naughtiness!

Plus on set of the sci-fi sequel decades in the making!

Inside Spielberg's BIGGEST blockbuster yet!

DON'T RISK MISSING IT!
Subscribe now at myfavouritemagazines.co.uk


"A BREAKNECK, HIGH-STAKES HEIST THRILLER"
EMPIRE
NIGEL M SMITH, THE GUARDIAN
FINANCIAL TIMES
"A THUNDEROUS, EUPHORIC, ROLLERCOASTER"
THE OBSERVER
TIM ROBEY, THE TELEGRAPH
THE METRO
"GRIPS FROM THE FIRST FRAME TO THE LAST"
LIZ BEARDSWORTH, EMPIRE
VICTORIA
ONE CITY. ONE NIGHT. ONE TAKE.
OUT ON DVD AND BLU-RAY™ 23 MAY
amazon.co.uk
Free Super Saver Delivery and Unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details.


BRIAN TYLER
LIVE IN CONCERT
FEATURING HIS MUSIC FROM:
AVENGERS: AGE OF ULTRON
IRON MAN 3 THOR: THE DARK WORLD
FAST AND FURIOUS FRANCHISE
STAR TREK ENTERPRISE NOW YOU SEE ME
TEENAGE MUTANT NINJA TURTLES
TRANSFORMERS: PRIME CALL OF DUTY: MODERN WARFARE 3
THE EXPENDABLES FAR CRY 3 AND MANY MORE
CONDUCTING THE
philharmonia orchestra
SATURDAY 7 MAY 2016, 7.30PM
ROYAL FESTIVAL HALL, LONDON
FILM MUSIC FOR STARS, CARS & SUPERHEROES
TICKETS AVAILABLE AT: WWW.PHILHARMONIA.CO.UK
PHILHARMONIA BOX OFFICE 020.7921.3907
RESIDENT AT
SOUTHBANK CENTRE
The home of classical music